

Coast's Dixieland Jubilee Is Boxoffice Smash Again

Kenton Explains Renege: 'Tour Bad For Duke, Me'

Hollywood—Any doubt that the west coast's Annual Dixieland Jubilee has become a permanent institution, despite differences of opinion as to its musical merit, was dispelled as the sixth in the series again packed L.A.'s 6,700-seat Shrine auditorium and rang up a smashing gross estimated at around \$18,000.

Highlights included:

- Rosy McHargue's unit playing with the unpretentious sincerity that makes such a difference (for those who can catch it) in this idiom;

- Bob Scobey, who brought the first half to a close, as Clancy Hayes stopped the show with his oldtime songs sung with true folk quality;

- Pete Daily, who opened the second half. The only performer to appear on every Jubilee since the first, he is, musically and personally, something that defies critical analysis.

- Manny Klein, who despite his years in the studios, stepped out here—and the recordings of this show will later bear it out—and played a chorus on *Ja-Ja* with the sextet from Hunger that was one of the great jazz performances of all time.

- Sidney Bechet, who was ably supported by the Scobey band. One has to be pretty obstinate about what constitutes a great jazz musician to believe, as the program notes had it, he ranks "with Louis Armstrong as a titan of jazz," but it was worthwhile to see and hear one of the great oldtimers in the flesh.

- The finale, somehow brought off by stage director Ralph Peters with hardly a hitch despite exactly one rehearsal. It was a kind of pageant starting in a stage setting representing the interior of a New Orleans hotspot into which marched the entire collection of bands, headed by a horse-drawn parade wagon, for a massed-band rendition of *When the Saints Go Marching In*. For the first time in Jubilee history the bands managed to keep together on the finale.

—emge

Piaf To Tour U.S. In Bistro Playlet

New York—Cress Courtney and Tim Gale have announced an Edith Piaf tour to begin sometime in December, after the French vocal tragedienne fulfills previous commitments.

The production will include several continental acts, as well as a section of stark songs of Paris rather life sung by Piaf. Highlight will be a 30-minute play, written especially for Piaf by Jean Cocteau. The play *Le Bel Indifferent*, was first presented in Paris in 1940 with settings by the late Christian Berard. Piaf's co-star—in a role without lines—will be her husband, Jacques Pels.

'Down Beat' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 11-5 through 16-5 for complete reviews.

POPULAR

LES BROWN *Invitation* (Coral 61047)
 EARTHA KITT *I Want To Be Evil* (Victor 47-5442)
 DONALD O'CONNOR *Biggest Bloomin' Bumbershoot in the World, Love Is in the Air* (Decca 28816)
 KAY STARR *When My Dream Boat Comes Home* (Capitol 2595)

JAZZ

STAN GETZ *You Go to My Head* (Royal Roost 578)
 MODERN JAZZ QUARTET *Prestige LP* (Prestige 160)

COUNTRY & WESTERN

HANK THOMPSON *Songs of the Brazos Valley* (Capitol H 418)
 THE CARLISLES *Unpucker* (Mercury 70232)

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THE RELEASE by Coral of Tex Beneke's new side for them, *Danny's Hideaway*, named for an eatery of the same name in New York, called, naturally, for a party at the establishment. Among those who showed up to lend glamor to the proceedings were Eileen Barton, Mel Torme, Bobby Sherwood, and Don Cherry, singer, golfer, and oilman.

Teddy Has Spirit

London—Big talk in London right now is the ghost drummer reported to have been seen on stage with Teddy Wilson. Numerous witnesses have described the mystery figure that slides on stage as Wilson is playing.

Teddy Wilson is here for a series of concerts, and appeared in a big show at the Albert Hall. Whole audiences report having seen the ghost drummer. I have seen him. I have heard him, too.

But as the compere announced, "There is no drummer with Mr. Wilson. You are a victim of hallucinations. The Musicians' Union will not allow Mr. Wilson to have a drummer."

But still the ghost is appearing with Wilson. And MU officials are now taking up the ghost hunt!

—mike nevard

Nipper Hears Cash Register

New York—How's the health of the record business? During the week of Sept. 14, Victor reported shipments of slightly more than 750,000 records for what it termed the greatest week in its history.

On one day alone, Sept. 17, nearly 200,000 records went out, the firm reported, among them Perry Como's *Papaya Mama* with an average of 20,000 a day and Eddie Fisher's *Many Times* with 25,000 a day.

In addition, the discery estimated that, in the same week, distributors ordered 82,000 copies of the new Glenn Miller album, a \$25 retailer, for the biggest first-week gross of any album in its history.

'Keep It A Secret' Is New Disc Label Theme

New York—Howie Richmond, has just sent 1100 disc jockeys copies of a new "Mystery" label record. The disc, an ork coupling of *The Moon Is Blue* and *I Love Paris*, bears a white label which tells nothing about the band, let alone its name. The record will also soon be available in the stores.

Why this set of enigma variations? "Well," say Howie, "most disc jockeys today will only play records by hit-making stars. If a good record by Benny Goodman or Tommy or Jimmy Dorsey comes along, it just doesn't get played except by their friends. Oh maybe they'll all use it a couple of times, but that's all."

"This way the disc jockeys play a 'Mystery Band' record just to create listener interest and to satisfy their own curiosity. And besides, I think it's a good record. Not only the tunes, but the performance."

In New York, "Jazzbo" Collins, Art Ford, and Martin Bloch have been playing the record with the confident preface, "We know who it is, but we're not saying." How are you doing?

New York—Contacted immediately after his return from Europe, Stan Kenton had the following comments to make on his cancellation of the projected joint concert tour of the Ellington and Kenton bands. (*Down Beat*, Oct. 7.)

"It's a lot of misunderstanding. I'm not going to try to make the kind of remarks that will keep this thing going. We're going to see Joe Glaser and make sure he has a complete understanding of the situation, and I'm going to write to Duke."

Tried To Phone

"It was unfortunate that we couldn't get anyone on the phone from Europe. We tried, but telephone communications are bad. It took two days once to get a call to the States from Hamburg, so in this instance, since I couldn't contact anyone by phone, I had to send a telegram."

"I've been close to Duke for a long time, and Joe Glaser is a friend of ours even though we've never been in business together. So nothing bad will happen between any of us because I'll never allow it to."

"Everything with our organization has always been clean and upright. There are no skeletons in our closets, so Joe Glaser and Duke must know there was a genuinely honest purpose in my decision and that it wasn't malicious at all."

Bad Timing

"The whole thing couldn't have come at a worse time. All of us were concerned with preparations for the European trip before we left. There were transportation problems to worry about and a lot of other anxiety."

"And I was already beginning to feel the joint tour was not the right thing for either of us before we left. Actually there was doubt in my mind even when I talked to Duke about it, and even though I did send the telegram confirming the opening date."

"Let me explain the background. For two years Duke and I had talked about the possibilities of such a tour. Our joint appearances in Boston and Detroit had been fantastically successful. And in Boston we talked about it in detail. The band business had been in rough shape for quite a while, and I suppose we were both carried away by the amount of money that could be made on such a tour."

Never Signed Contracts

"Neither of us, however, consulted our agencies and I hadn't talked to Bob Allison, my manager. We never signed contracts. In addition to the doubt in my mind when we left for Europe, though I did think we'd go ahead, there was a lot of discussion at that time at GAC about not doing the tour."

"Once I got a chance to think about it in Europe, I came to this conclusion: O.K., so we'll do it, and it'll be a financial success, but it will weaken the potential of both

Ballroom Ops Note Progress

Ballroom operators still have a long, hard pull ahead in their program to get more dancers out of the home, away from TV sets, and back on the ballroom floors, but they are making progress in this direction, was the report at the annual National Ballroom Operators Association convention held in Chicago this month.

Operators also named Tom Archer, one of the leading ballroom owners in the country, to head their organization for the coming year and reelected Alice McMahon, Indiana Roof, Indianapolis, vice-president. Other officers elected by the membership included Joe Malec, Peony Park, Omaha, treasurer, and Kirk Hays, Ali Baba ballroom, Oakland, Calif., executive secretary. Otto Weber, Des Moines, continues as association secretary.

Ken Moore, Aragon and Trionan ballrooms, Chicago; Doc Chinn, outgoing prexy of Fargo, N.D.; Jack Stoll, Pittsburgh, and M. Esler were named to the board of directors.

During their three-day conclave, operators went on record as being opposed to the admissions tax bill as it now stands, claiming it is discriminatory, and discussed a myriad of situations in which operators now find themselves.

Convention also accepted a National Dance Week program offered by *Down Beat*, and set the promotion for next summer.

In addition, operators were told about a program held in some schools to teach teenagers how to dance, and it was recommended similar seminars be held in high schools and colleges throughout the country, with ballroom owners taking the initiative to institute such programs.

orchestras. Duke has done many successful concert tours on his own, and so have we. If we did this together, it might well look like neither of us thought we any longer had the necessary following to sustain ourselves independently. It might look as if we were both doing one big tour as a last stand.

"What about next year? What would we do then—add Count Basie? Both our bands could lose their identity in a thing like this. And that's the real reason we decided not to do it. There was no other kind of quibble. We just felt it would not be the right thing for either us or Duke."

(Ed. Note: Stan Kenton describes his recently-completed European tour as "fantastic." For a fully-detailed story on the trip, and Europe's reaction to his orchestra, see page 4.)

Vic Schoen Hurt In Auto Crash

Hollywood—Vic Schoen, music director of the Dinah Shore NBC-TV series returning to the air Oct. 6, was still in a hospital at Las Vegas recovering from auto accident injuries at this deadline.

NBC's Hollywood office reported that Schoen was making "satisfactory progress" (he suffered several broken ribs and other injuries), but was expected to miss the first two or three shows. No replacement had been named but the call was expected to go to Frank DeVol.

Don't Forget To Vote In 1953 Band Poll: Ballot On Page 23

Caught In The Act

Harry Belafonte, Queens Boulevard, Long Island, N.Y.

In two years, Harry Belafonte has achieved an unprecedented power and prestige as a folk-singing act for the country's top clubs. Unlike similarly-labeled performers, he scores as strongly at the Thunderbird in Las Vegas and the Chase hotel in St. Louis as in the more subtle rooms like the Blue Angel and the Black Orchid.

The unusual breadth of his potential audience has been rarely demonstrated more climactically than in this engagement. The Boulevard is a cavernous room populated by a raucous, extremely hard-to-please audience. The two acts preceding Belafonte failed to communicate even minimally—often audience conversation drowned out all activity on stand.

But at Belafonte's entrance his command of the audience was electric and complete. Accompanied at first only by guitarist Millard Thomas, the open-shirted folk singer began with the hard-driving *Timber* and segued to the softly romantic *Scarlet Ribbons*.

By the third number, his calypso specialty on *Hold Him, Joe*, the audience was joining in on the refrain on cue. Belafonte then—like a magician reveling in his skill—threw the room into hushed attention with a musical dramatization of an Alabama preacher chant-



Harry Belafonte

ing a sermon at the death of Lincoln.

Called back for several encores, Belafonte displayed even more diversity with a rhythmic performance in Hebrew of the Israeli song, *Let Us Rejoice*. The already conquered audience reacted with continuous enthusiasm to *Venezuela*, *Matilda*, and the Jamaican song about the eternal mystery, *Mon Piaba*. —nat

Frankie Carle, Cafe Rouge, Hotel Statler, New York

Back from an extensive cross-country tour and featuring a new vocalist, Frankie Carle has returned to the site of his band-leading debut 10 years ago. Replacing Frankie Carle's daughter, Marjorie Hughes, is 17-year-old Joan House. To keep the vocal consanguinity consistent, Joan is Frankie's niece.

The logical way to review a dance band is as a dance band; i.e., in terms of its goal and function. The Carle orchestra accordingly is a success in that it provides pleasantly-muted, danceable music. To expect more than that of it musically is unfair to Carle in that he does not profess to have a band of the Basie-Herman-El-

lington category.

Joan House is used sparingly during the evening. Attractively fresh in appearance, she sings adequately with, as yet, no particularly individual style. The Carle book for this date contains a large proportion of standards, including a number of the leader's perennials. The Carle piano is always musical, as opposed, let's say, to the Larry Green concept of 1912 dance band piano.

Solos are short and scattered but generally tasteful. If you like to dance or talk while watching others dancing, this is a band to catch. And it's a lot more pleasant than Muzak. —nat

An Evening With Ethel Waters, 48th St. Theater, New York

An evening with Ethel Waters is a curiously conflicting experience. On the pleasure side, there are the marvelous Waters voice, phrasing and timing, and her mobile skill as

an actress, best demonstrated recently in the film of *Member of The Wedding*.

There is also, however, a touch too much of personality—something like a symphony performance in which the conductor starts the diminuendo too late and too little. When Miss Waters is in company with other strong theatrical wills like that of Julie Harris, this is compensated for, but a whole night of Waters alone becomes a trifle stifling.

The overall impression, let me emphasize, is on the credit side. Aside from her theatrical brilliance, Ethel Waters' influence on both jazz vocal and instrumental phrasing and tone has been largely overlooked. In a sense, she was one of the first of the "cool" sounds. The voice may crack occasionally now, but it is still one of the most expressive tools of communication of any artist in our generation.

Ethel Waters, drawing tightly on the poignant lines of *Supper Time*, wandering lightly through *Lady Be Good* or creating a sudden hush with *He Never Said a Mumbling Word* is an experience not to be missed by any one capable of being moved by musical theater.

In Reginald Beane, Miss Waters has an accompanist of exceedingly gentle touch and taste. The taste, however, seems present only in the backing for Ethel Waters. His own originals, like the excerpts from *Jazzantasy Suite*, are flaccid and Gershwin-derived.

The evening is, of course, mainly a selection from the many songs with which Ethel Waters has been identified since 1917 when she was the first woman to sing *St. Louis Blues* professionally. She was billed as Sweet Mama Stringbean then, and now it's *At Home with Ethel Waters*. The name has rightly become one of the most respected and admired in show business, because, as everything she does unmistakably indicates, there is only one Ethel Waters—and she knows it! —nat

Life Begins Swinging Sweetly For Sauter-Finegan's Gal Sal

By Nat Hentoff

Amid all the controversy concerning the merits of the Sauter-Finegan band, one serene island of general approval is occupied by the group's vocalist—young Sally Sweetland.

Though Sally is 42, the mother of three sons and a 20-year-old daughter, her appearance and attitude can be denoted only as young. "I feel," she says, "as if I'm just beginning to live. In terms of my music, it's as if everything has been a work period up to now."

Born in Los Angeles, Sally began her work period when she was very young. She studied dancing, then took piano lessons for six years and at 16 started 12 years of opera and concert vocal training.

At 24, Sally started to work in the popular idiom through radio, and later TV, assignments. She was part of the Ken Darby singers, dubbed for various film stars including Joan Fontaine, Joan Leslie, and Brenda Marshall, and was an integral member of the Ray Charles singers until she joined Sauter-Finegan last May.

"I can't understand," says exuberant Sally, "why people complain about the road. I had a wonderful time. Of course it's rough, but it's rough only if you let it be. That June 26-Sept. 8 run of one-nights with just the two weeks in Chicago to break it up was one of the most exciting experiences I've had. I can hardly wait to get on the bus for the next one. That starts Sept. 28 and lasts until Christmas."

In view of her extensive classical training, Sally was asked if she found popular singing limiting or demeaning. "Not at all," she exclaimed. "It took me some years to understand popular music, but, as



Sally Sweetland and daughter Judy

the years went by, I really enjoyed it.

"I still practice classical voice both because I like it and because I do need the technique to handle the requirements of Eddie and Bill's writing for voice. Their writing is a challenge because they don't write only vocal lines, but also conceive of the voice as part of the orchestra. So it's not easy picking the notes out of the air, as it were, but I don't like anything when it's too easy. I like to work hard when I work."

"But it's also true that, though I need technique in popular singing, I can also relax a bit and forget the studied sound of classical voice. Now I can sing the words and tell a story, and I do love to

tell a story."

In view of her own multiple-field experience, Sally's taste in vocalists is of particular interest. "I admire Lena Horne. She's an excellent entertainer, a lady, and a real woman. I once worked on a picture in which she starred. I was just in the chorus, and she didn't know me at all, but I was just fascinated by her."

"I like Jo Stafford, too, for her technical approach. Among classical singers, since I started as a coloratura, I enjoy Lily Pons. And there's Jennie Tourel. Among the older vocalists, I respect Maggie Teyte for her wonderful line in French songs."

Sally closed the conversation with an unrestrained eulogy of her two batonists. "They've been just wonderful to me. Do you know that on tour they always took me with them when they appeared on disc jockey interviews. They felt I should be heard from."

And so she should. Both on and off the stand.

15-Year Radio Series Ends For Billy Mills

Hollywood—Another sign of changing times and one that helps to point up the end of an era came with the return to the air this fall of one of radio's most enduring shows, *Fiber McGee and Molly*, but with a new format (Monday-through-Friday)—and minus the Billy Mills orchestra.

It was the end of the longest musical engagement of its kind—15 years.

Mills joined the show as conductor when it started in Chicago in 1938. When the program moved to Hollywood in 1939, Mills came with it and put together a new band. Mills always drew one spot in the show in which the band was featured in one swinging dance arrangement. He also lined up the best musicians of the "swing era" he could get and during the years used and featured many of the musicians who had made names for themselves as individuals. Some were with the show for years.

There was Andy Secrest, the trumpet player whose solos on old Whiteman records have been erroneously credited to Bix, even by experts; Dick Clark, tenor man from the "original" Goodman band; Archie Rosate, the west coast's clarinet ace, who left the program some years ago for the prosperous obscurity of film studio work; plus many others whose reputations were mainly with their fellow-musicians.

Then there was that drummer who worked the Mills show (and several other Hollywood air shows) for years until he suddenly broke out of captivity. His name? Spike Jones.

Billy is philosophically calm about the situation. He said: "It's just a part of a pattern. Actually, we've been expecting this for the past three years. We saw it coming."

—emge

In This Corner

By JACK TRACY

That was smart press agency involved in the big hulla-balloo between Helen Traubel and the Met's Rudolph Bing. Has anyone noted that she never did answer the question his letter asked, to wit, "Are you going to sign the contract I sent you offering you employment with the Met this year?" ... Singer Annie Ross skipped out on a two-week booking at the Chicago Blue Note in order to tour Europe with Lionel Hampton's band. The club is taking the matter up with AGVA, and now she's been fired by Hamp.

How come a great singer like Rosemary Clooney keeps getting all those dog tunes to record? Tunes, by the way, that are not exactly selling like hotcakes. Or even cold ones ... Herman Rosenberg, the little guy who is probably known by more musicians than anybody, and who rounds up *Down Beat's* record session information and *Sideman Switches*, is in Bellevue hospital recuperating from a lung ailment ... Milwaukeeans should recognize the leader of the "Mystery Band" on the Mystery label as a favorite son.

Many of Chicago's disc jockeys have slapped an unofficial ban on Columbia records and refuse to play them. Blowup was touched off when platter spinner Howard Miller was given first crack at all the label's artists for guest appearances on his shows when they were in town for a meeting of the company's brass ... Pianist Irv Craig, husband of Lila Leeds, received a 1-2 year prison sentence on an armed robbery count ... Jack Hotop, former guitarist with the Joe Mooney quartet, got married last month.

A provocative quote from Bob Reisner, operator of the new modern jazz spot in Greenwich Village: "The pseudo-intellectuals of the Village don't go for the music. They stick with their crummy guitars and folk songs." ... Clark Dennis is really back in business again, following the excellent sales and DJ reaction to his *Granada* on the new Tiffany label. He's doing radio, TV, films, transcriptions—the works ... RCA Victor has signed singer Bill Snary.

Jeri Southern resigned with Decca after getting nibbles from a couple of other companies. Gets more money, more releases, and will have Tutti Camarata as conductor on all her dates ... Bassist Max Bennett left Charlie Ventura to join the Sauter-Finegan entourage ... Big personnel shuffle in the Ralph Marterie orchestra. Six new men have joined recently, other heads may roll soon.

Artie Shaw had all his hair shaved off the other week. Just wanted to look like his newborn son Jonathan, Artie wisecracked ... Former *Beat* staffer Jack Egan has completed his book on Tommy Dorsey and now has just one difficulty—finding a publisher who'll buy it ... One of the musicians most disappointed with the results of the recent *Down Beat* critics' jazz poll was Oscar Peterson. Even though he won the piano spot, his first reaction was, "Art Tatum should have had it."

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Cover Story

With These Guiding Hands, Fisher's Fortunes Soared

The tousled, spindly, 25-year-old with the sacred-rabbit expression who reigns today as top gentleman-songster of the land has yet to be confused with a certain fictional canary named Trilby. Since first he cinched an amateur contest at the age of 7, Philadelphia-born Edwin Jack Fisher has been letting loose, entirely under his own steam, the forthright, open-voiced, contrabassoonings that have hustled some 10,000,000 RCA-Victor phonograph records across the counters in his four-year association with the discery.

Yet, though he is, indeed, lord of his own larynx, Eddie Fisher readily admits that his entry into the rarefied atmosphere typified by his rumored \$400,000 annual income has been the result of divers pilotings by a slew of Svengalis, ad-venter and otherwise. "I've been lucky," says the bashful baritone, "I've always had good, smart people interested in me."

Helpers

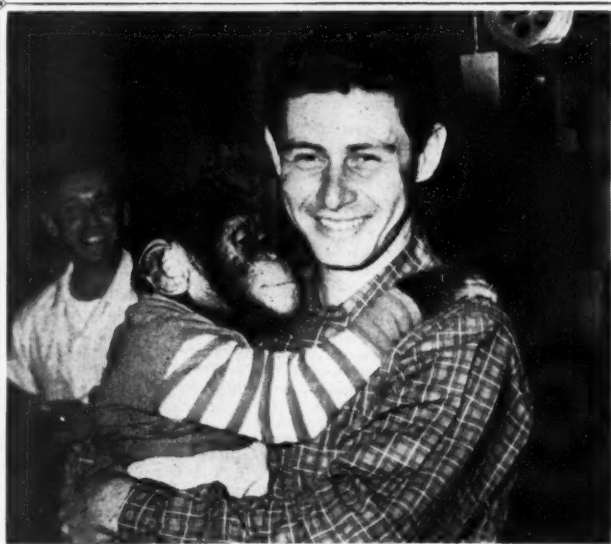
Not the least of these are his personal manager, shrewd, show-wise Milton Blackstone, who has engineered every facet of the Fisher career for the last seven years; and his musical mentor, Victor's busy batoneer Hugo Winterhalter, who selects, scores, and conducts all the vocalist's recorded tunes and has been known, in the past, to take over his voice training, too.

Others who have baited the Fisher man's line have included: a radio station executive named Skipper Dawes, who launched the then 12-year-old on a professional singing career over Philadelphia's WFIL in 1940; a prominent paterfamilias named Eddie Cantor, who scouted the slender songster at a Catskill resort in 1949 and promptly proclaimed him "America's most important new singer of popular songs"; and a whiskered gentleman with a perpetually pointing finger and the nom de draftboard of Uncle Sam, who, as a moldier of Fisher fortunes, turned out to be the daddy of them all.

In a singular display of booking agency strategy the USA office dispatched a greeting to Eddie, in the spring of 1951, that landed him after a basic, three-month stand at Fort Hood, Texas, on a string of recruiting one-niters in Korea, Japan, and the U.S. This maneuver, since it required the future shah of shellac to work, more or less permanently, out of Washington, D.C., enabled him to wax, entirely on furloughs and three-day passes, the platters that were to put him over the top as a pop vocalist: *Wish You Were Here*, *Lady of Spain*, *Downhearted*, and the million-copy-seller that has been the biggest single Fisher bonanza to date—*Anytime*.

Big Future

Although he had earned an estimated \$200,000 during his two years as an army Pfc and had a whole tantalizing future as a corporal still to aspire to, Fisher accepted his discharge without a murmur last April, returned to the rigors of civilian life, and promptly collapsed therefrom. "I asked



Eddie Fisher and Friends

for this, and I think I'll live," he declared after a hectic welcome-home week during which, in addition to passing out cold, he had broken the all-time attendance record at the Broadway Paramount and had launched a twice-weekly airshow, in the dissemination of which a staggering total of 712 radio-TV outlets were eagerly participating.

That Fisher had little wish to reinstate the khaki-covered days, ere which, quite literally, he had never had it so good, was doubtless the result of two facts: his civilian life now includes such niceties, as a Cadillac car, a gentleman's gentleman, and a fashionable apartment on New York's east side; and, besides, he prefers his multi-clad mentor to Uncle Sam.

"Milton Blackstone is a lot more to me than just a manager," is the way Fisher speaks of the man who engineered his first summer booking into Grossinger's hotel, the borscht-belt retreat where Cantor was to spot him three years later. In 1946, touted onto the youngster by Monte Proser (who had successfully auditioned Fisher as a production singer for his New York nitery, the Copacabana, only to discover the youth was underage), Blackstone began driving pro-Fisher wedges everywhere he went.

Some Work

Between Grossinger summers the long, cold winters were broken up by an occasional wangled week as intermission singer at the Paramount, by a stint at the Copa (presumably accompanied by birth certificate), and by such low-paying jobs as a party at Bill Miller's Riviera nitery, just across the Hudson river from Manhattan.

Thanks to this last-named stint, Fisher, at liberty again after a cross-country tour with Cantor in 1950, came to mind one night when Miller needed a hurried replacement for an ailing Fran Warren, who had been booked into the featured-singer spot on a bill starring

Danny Thomas. The baritone, with only one hour's rehearsal, knocked 'em so dead that night that all the formerly well-barred doors began opening up like magic.

By the time Uncle Sam raised that forefinger in his direction, Fisher was stirring up talk in disc circles, was getting nitery and video offers, and had drawn a cool \$2,500 for a week's work at his old stamping-grounds, the Paramount.

Pile-Up

The fortuitous routings under the Pentagon banner wrapped the whole thing up—so that today, seven months after his discharge, Fisher can add up an unbroken string of 14 hit records (most of which have sold in the neighborhood of 500,000 copies), a sturdy web of radio-TV-nitery-vaudeville activities, and an international reputation enhanced by a two-week London stand last spring, during which, among other things, it developed that Princess Margaret is a Fisher fan ("She called me 'Eddie,' and when she told me how much she liked my singing, I thought I'd flip.")

Though Fisher has no career problems today, he does have plans. One is to do a Broadway show. Another is to make a movie. A third involves the bachelorhood, which, presumably, the pressures of business have preserved for an undue length of time. Says Eddie, referring to his status: "I'd like to do something about that."

—clare

Stokowski Slates Modern Works For CBS Series

New York—Leopold Stokowski, one of this country's most active supporters of contemporary music, has begun two new projects to get new music more widely heard.

One is a CBS series called *Twentieth-Century Concert Hall*, on which the newly-formed Columbia Broadcasting Chamber orchestra is playing both contemporary and traditional music. First broadcast in the series took place Sunday, Sept. 27. Stokowski will conduct the first six and Alfredo Antonini the rest.

Stokowski also conducted an Oct. 16 Carnegie Hall concert of modern Canadian music—the first major concert of its kind in the U.S. He chose music by Colin McPhee, Healey Willan, Clermont Pepin, Pierre Mercure, Alexander Brodt, and Francois Morel.

Strictly Ad Lib

NEW YORK

ON STAGE: Harry Belafonte has been signed for John Anderson's *Harlequinade*, opening Dec. 10 . . . Maxine Sullivan left the cast of *Take a Giant Step* before its Broadway opening—doctor's orders.

ENTERTAINMENT-IN-THE-ROUND: Betty Hutton opened at the Palace Oct. 14. She was going to do the trapeze act from *The Greatest Show on Earth* but insurance risks canceled the idea . . . Donald O'Connor's Las Vegas act may be a prelude to a date at the Palace . . . Guy Lombardo returned to the Roosevelt Grill for the 24th consecutive year. So did Carmen, Lebert, and Victor and new trombonist Jeff Stoughton . . . Roseland ballroom began its 34th season with Art Mooney.

THE JAZZ SCENE: Consistently tasteful Jimmy McPartland replaced Pee Wee Erwin as conductor at Nick's . . . Ava Gardner asked George Shearing to accompany her on her first formal MGM record date . . . Decca's Bobby Shad recorded Savannah Churchill with Jo Jones, Hank Jones, George Barnes, Paul Quinichette, and Joe Benjamin . . . Prestige plans to record several of its artists with the Modern Jazz Quartet (John Lewis, Milt Jackson, Percy Heath and Kenny Clarke) . . . Jon Hendricks has written lyrics to Jimmy Giuffre's *Four Brothers* and Dave Lambert will record it . . . George Wettling's band set indefinitely at Jack Dempsey's—at least until the first of the year.

The Embers is dickering for Andre Previn . . . Bud Freeman opened at Terrasi's Oct. 1 . . . Billie Holiday, Bud Powell, and Dizzy Gillespie were the major musical sounds at the Kenton Carnegie Hall concerts September 26. The Kenton brass section seemed to be getting great kicks from Dizzy's blowing. Billie was in good voice and very charmingly gowned. Staging of the concert was amateurish.

RADIO, TV, AND RECORD: Jackie Gleason and Red Buttons received a record \$75,000 for their single *Dance Battle* appearance on Arthur Murray's TV show. They presented the money to the Damon Runyon Cancer Fund . . . Bobby Hackett and singer Elise Rhodes are regular members of ABC-TV's daily Jack Gregson show (2:35-4 p.m.). It premiered Oct. 5. Dorothy Collins and Raymond Scott have made their first Audivox LP . . . Musical director Jack Pleis' new contract with Decca allows him to record for one other label—Coral—when his wife, Karen Chandler, cuts a session . . . Eydie Gorme has been signed as regular vocalist on the Steve Allen TVer . . . Gordon Jenkins will get the largest record royalty ever paid—56 cents per album—on his new *Seven Dreams* album as composer, lyricist, conductor, and publisher of the music.

CHICAGO

Along anniversary row, Ralph Rogers is celebrating his fourth year at the Buttery and Frank York is marking his third at the Porter House at Sherman hotel . . . Practically a new band at Jazz Ltd., with Mel Grant succeeding Art Hodes at the piano, drummer Paul Barbarin coming back (replacing Booker T. Washington who joined Johnny Lane's Dixielanders), and Les Beagle in for Nap Trotter on trumpet . . . The young Mil-Con-Bo trio from Milwaukee proving to be a hit at the Blue Note, and are being held over through the bill opening Oct. 23 . . . Milt Bruckner's trio and Meade Lux Lewis—and the following one—George Shearing . . . Lester Young now on stand at the Bee Hive.

There is much interest in the mambo here with the Palladium ballroom and Cugino's, formerly the Kentucky club, switching to fulltime Latin policy . . . Margaret Frye, record librarian at WCFL, married Dick Murray, former radio writer, Sept. 26 . . . Art Kassel, with songstress Gloria Hart, kicked off the fall season of the Martinique Oct. 20 . . . Russ Carlyle followed Don Glasser's group into the Trianon Oct. 20 for an indefinite stay, and Paul Neighbors stays on at the sister ballroom, Aragon, until Nov. 24 when Chuck Foster takes over . . . Phil Dooley has his Dixieland aggregation at the C & C Club on the north-west side . . . Buddy Presner takes over at the Melody Mill.

Shaw Agency signed Memphis Slim to a pact . . . Dick LaSalle returns to Chicago after three-year absence with a stand at the Palmer House starting Nov. 18 . . . Starlight Room, formerly the Marble Starway, has been reopened under dance policy . . . Lefty Bates Combo, which has been at Nob Hill for over a year, has switched over the new Fair Play lounge . . . Mercury cut several sides with new chirper Joyce Taylor . . . Carl Brisson headlines at the Edgewater Beach hotel Nov. 6, with Tony Martin inked in at the Chez Paree Nov. 4 . . . Los Chavales de Espana return to the Palmer House Nov. 18 for a six-week stay.

HOLLYWOOD

DANCE BEAT: Bands-about-town as we hit stands here: Billy May at the Palladium, with Dick Jurgens coming up Nov. 3; Senor Cugat and company at Ciro's, Ted Fio Rito at the Crescendo, which advertises "Concerts, Friday and Saturday night only"; Perez Prado heading here for Nov. 7-8 dates at Zenda ballroom, with op Joe Garcia after Machito for a December deal.

SUPPER SPOTTINGS: John Arcesi, who would have done better without that phony "hypnotic delivery" buildup, doing okay at Biltmore hotel's Rendezvous Room . . . Joyce Bryant, "discovered" here two years back by *Down Beat*'s Emge, and who is finally living it down, is headliner at the Mocambo starting Oct. 22 . . . Dorothy Shay topping bill at Statler's Terrace Room.

JAZZ BEAT: Anita O'Day, who's had nothing but troubles including serious illness during the past year, appears to be on a comeback kick with current stand at Cafe Gala, her first on Hollywood's "Sunset Strip." She's really showcased right for the first time in years, and gets proper backing from the Jimmy Rowles (piano) trio, with Iggy Shevak, bass, and Alvin Stoller, drums . . . Thanks mainly to the Howard Rumsey phenomenon at the Lighthouse, Hermosa Beach, the little resort town's one main street is hopping. Next door at the Hermosa Inn, Ted Vesely (trombone) and his two-beaters (Ralph Harden, trumpet; Matty Matlock, clarinet; Bill Campbell, drums; Charlie Lodice, drums) kick it out. And a few doors the other way, at the South Seas, there's a driving blues-rhythm flavored combo under Bill Davis (bass) featuring a gal trumpet player Clara Bryant, who blows wild and wonderful. This in a town where, until Rumsey, everything shuttered so promptly at Labor Day you couldn't even buy a hot dog.

NOTABLES QUOTES (from a conversation overheard at Sunset & Vine): "You read Bing Crosby's book *Call Me Lucky*?" And the reply—"Yeah, and I'm wondering, if we call Bing lucky, what do we call Bob?"

SAN FRANCISCO: Miles Davis opened at the Down Beat in September instead of the Mulligan group. Miles arrived sans horn and used a group from the local scene consisting of Kenny Drew, piano; George Walker, drums, and Addison Farmer, bass . . . Chet Baker joined the Stan Getz group and opened at the Black Hawk with him Oct. 6. Erroll Garner closed a month at the club in which he did capacity business throughout . . . Jimmy Crawford, of the old Lunceford band, in town as the drummer with the Pal Joey show. Louise Cox, KSFO music librarian, programmed an entire Jimmy McHugh series to honor the (Turn to Page 21)

Sophie's Fifty Golden Years

New York—Commemorating Sophie Tucker's 50th anniversary in show business, Mercury Records has recorded a special limited edition album entitled *Fifty Golden Years*.

The album, leather covered and personally autographed by Sophie, sells for \$25 and contains one LP and one EP record.

One side of the LP is devoted to new material written especially for the "Red Hot Mama" by Jack Yellen. The other side contains a sequence of congratulatory messages from show business personalities. A telephone operator handles calls from Jack Benny, Georgie Jessel, Jimmy Durante, and Eddie Cantor. Patti Page is asked to sing *My Yiddish Mama* and Georgia Gibbs, Eddy Howard, Rusty Draper, Vic Damone, and Ralph Marterie play and sing other songs made famous by Sophie.

The EP contains four songs by Sophie—*Inhibition Papa*, *There's No Business Like That Certain Business*, *Vitamins, Hormones, and Pills*, and *It's Never Too Late (To Have a Little Fun)*.

Kenton Calls Europe Trip 'A Fantastic Experience'

By Nat Hentoff

New York—On a late Sunday afternoon just after his return from five furious weeks in Europe, Stan Kenton collected his impressions of what he kept describing throughout the conversation as a "fantastic experience."

"I told the Europeans I talked with," he began, "that it would be pretty hard to tell people in the

States what happened on the trip. It was so fantastic." Kenton described the almost ecstatic audience reaction everywhere which was capped in Dublin by what he described as a solid wall of sound. "You couldn't distinguish anything—cheers or whatever—it was just continuous sound."

No Clowning Allowed

"One thing I learned about the European attitude to jazz concerts was this: they will not tolerate any

sort of clowning or hamming. They draw a line between what they call vaudeville music and serious jazz."

"Another thing is that jazz fans in Europe are as here in several categories. For example, some call themselves traditionalists. Oh, I said, you're Dixieland fans. It turned out, however, that they went back to the days of King Oliver, Bessie Smith, Bertha Hill, and Ma Rainey, and some thought that even Louis was a victim of exhibitionism."

"I found further—these are swift impressions—that France and Italy are the two countries least interested in modern jazz. I don't know why. Our concerts there were very successful, but mostly I think because of the musicians who came for miles to attend."

"All over Europe the press coverage was fantastic. We received many front-page spreads and at the press parties everywhere, we met representatives not only from the fan and music magazines, but also from the syndicates and general newspapers."

—men such as Tex Bencke, Willie Schwartz, Billy May, Bobby Hackett, Clyde Hurley, Jerry Gray, and many others.

(Queries to this department should be addressed to Mary English, *Down Beat*—Hollywood, 6124 Santa Monica Blvd., Hollywood 38, Calif. Letters from service personnel overseas will be answered individually by airmail, others only when accompanied by stamped, self-addressed envelopes.)

"I was struck with the high level of the musical questions asked me in Europe. At Frankfurt, four or five people at the press party started asking me about the possibilities of contrapuntal improvisation and wanted to know how long before we could lose tonality in jazz. We rarely get questions like that in the States. There was a big program on the German radio before we arrived, I'm told, in which our music was played and compared with Stravinsky, Schoenberg, Bartok etc."

Stan continued, "Wherever I went in Europe I made a point of asking people who the strongest American jazz artists were. And it seems that the Kenton band means more in jazz there than any other band—more than Basie, Duke, Dizzy. It was hard to realize fully and I wasn't satisfied until I asked why."

"It would appear that the reason is that we had taken Negro jazz and put it in European terms. The harmonic structure of Negro jazz was not enough to satisfy Europeans. Their ears are accustomed to more complex harmony and melody."

"What about Duke Ellington?" Kenton was asked.

"I don't know what to say about that," he answered after a pause. "Except that we've played music more advanced in harmonic and melodic content than Duke's. And one thing our tour proved to Europeans is that white musicians can play jazz, too."

"Also very big in Europe is Lennie Tristano. Much bigger than he is here. He could play a concert or recital tour there and have a great reception. Lee Konitz to add another one, is so big in Europe that he could go back with his own orchestra and do successful concerts."

"Bud Powell is strong there, too. And of all the JATP musicians, Oscar Peterson made the biggest impression. They're still talking about him."

Same Problem

Kenton was asked if the reaction to the band on this trip had affected his own appraisal of his music. "No," he said slowly. "I don't think so. Our problem is still the same—to know how far we can go with music and still have people come to see it. Progress is very slow. The more advanced the music, the less the audience. Our program in Europe was lighter than it usually is here because they hadn't heard the newer things and we felt it would be better to play what they could adapt to more easily. Next year we will play our more modern works."

Stan concluded his summary of his European impressions by returning to what obviously had affected him the most—the emotion that jazz awakens in Europe.

"A man came up to us in Germany and was very much carried away by the concert. He said, 'Jazz is not only music but also a way of life, and that's a thing we want to know more about.'"

"Then there were the kids who couldn't talk English. They'd grab me by the arm; I could feel them trembling. Tears came into their eyes and all they could say was 'Stan!' A lump comes into your own throat at a time like that."

Readers Always Write

Down Beat—Hollywood:

Can you tell me the name of the music in the ballet scene of *The Story of Three Loves* and its composer? Is this available on LP records? What band?

M. P. Casserly
St. Paul, Minn.

Mr. Casserly—The music is *Variations on a Theme of Paganini* by Rachmaninoff, and it was recorded for the picture by MGM staff pianist Jacob Gimpel with the MGM orchestra. In its original version it's available on LP recordings by Rachmaninoff, himself, William Kapell, and Artur Schnabel. But since

you mention band, you'll probably prefer the popularized extract recorded for Mercury by Richard Hayman under the title *Three Loves*.

Down Beat—Hollywood:

I'd like the complete background music in *Latin Lovers*, especially the two songs sung by Ricardo Montalban.

Margie Allen
Memphis, Tenn.

Margie—The background music, an adaptation by Georgie Stoll of the Nicholas Brodsky-Leo Robin songs (with portions arranged by Pete Rugolo), just isn't available. You'd better settle for the songs, *A Little More of Your Amour* and *I Had to Kiss You*, at your nearest sheet music counter or record shop.

Down Beat—Hollywood:

Is it true that the musicians seen in motion pictures are not

musicians at all but just actors pretending to be musicians? . . . Why don't they use real musicians? . . . I will be very disappointed not to see the musicians who were with Glenn Miller in this picture they are making.

Pfc. Dick Martinez
c/o P.M., San Francisco

Pfc. Martinez—Except in the case of prominent roles, such as that in which Jimmie Stewart plays the role of Glenn Miller, the musicians seen in bands, orchestras, etc., in pictures are, in fact, musicians, or at least members of the musicians' union. However, the musicians you see on the screen rarely, if ever, have recorded the music you hear. They are called "sideline" musicians, and they get \$25 a day for not playing. You are not the only one who would like to have seen some of Miller's former sidemen and associates in the picture

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Almost Stayed

Stan Levey, the Kenton drummer, was the victim of a harrowing set of incidents during the German concert series.

At Essen his \$500 camera and equipment was stolen and in the camera he had packed his passport. Stan then had to go to Frankfurt to apply for passport renewal and was told it would take from two weeks to two months.

Envisioning many weeks of sausage and sauerkraut, Stan was filling out the necessary forms when a phone message came from Essen informing him that the police there had caught the thief trying to hock the camera. The police further sent a special car from Essen to Frankfurt to return camera, passport, and equipment. Not a flash bulb was lost though Stan's composure was for a while.

Composer Tries Out Theory In 'Wicked Woman' Score

By CHARLES EMGE

One of the controversies long associated with the writing of background music for motion pictures is over how far composers should go in developing themes linked with the principal characters in the story and the extent to which

the music should parallel the action on the screen or attempt to convey musically the ideas associated with the narrative.

A typical example from the highly punctuated school (sometimes referred to among Hollywood musicians as the "Mickey Mouse" school) was found in a score Max Steiner did years ago for *Of Human Bondage* (Leslie Howard, Bette Davis) in which a heavy, definite throb, or beat, in his score, was heard every time the club-footed hero limped through a scene.

New School

The "new school" of film composers, who hold that film scoring

should mainly be unobtrusive and abstract (though many of them write otherwise to please producers) would have none of that stuff.

But now comes Buddy Baker, who has just completed what is described as the "first jazz underscore" for the Green-Rouse-Small production *Wicked Woman* (formerly *Free and Easy*).

Buddy has gone farther than any to date in linking his underscore directly to the action and characters by having each represented by a different instrument.

We haven't heard it yet, but here's the idea as Buddy gave it to us:

"This picture," Buddy told us,

"deals with sex—like hundreds of others—only more honestly. Even so, my job was to get things into the music that would not have been in good taste on the screen. Our hero (Richard Egan) is a straightforward sort of guy, and so he's represented by the trumpet, played by Cappy Lewis.

But there's a mousey little character (Percy Helton) who is always making suggestive passes at the girl (Beverly Michaels). He's symbolic of sex in its vulgar, offensive aspects. So he's a trombone in the score, played by Milt Bernhart, with 'dirty' blasts for the thoughts in his mind.

Low Register

"The girl (Beverly Michaels) is an ex-showgirl—a good kid in a way, but a tramp and a floozy at heart. So she's an alto sax in the music, played by Willie Smith, and for the real sexy passages, mostly in a panting lower register. Then there's a woman (Evelyn Scott), the wife of the hero, who is a drunk. I heard her as a clarinet in the lower register."

Wicked Woman is Buddy's first film scoring assignment. We asked him how he would have "heard" his heroine if she had been a "nice girl."

"Oh, as a flute very definitely—that is, if she was cute and petite. But if she's the highly virginal, ethereal type, she's got to be strings. A harp? Oh, no. That would sound phoney."

SOUNDTRACK SIFTINGS: At request of Judy Garland, Warner Brothers borrowed arranger Skipper Martin from MGM to do her Harold Arlen-Ira Gershwin vocals for *A Star Is Born*—and much conjecture here over continued postponements of starting date (now it's November) on the picture that will mark Judy's return to the screen. . . . Eddie Cantor, who did the songtracks to which Keefe Brasselle will portray him in *The Eddie Cantor Story*, will make a brief visual appearance in an introductory prologue just added.

Yma Sumac's long-heralded film debut seems finally set at last. She reports to Paramount this month for the start of *Legend of the Inca*, in which she'll share top billing with Wendell Corey and Nicole Maurey. Nicole is the Bing Crosby discovery introduced in *Little Boy Lost*. . . . Frank Sinatra, who now has his choice of choice film roles (since *From Here to Eternity*) reported ready to sign this deadline for lead in *Waterfront*, to be produced by S. P. Eagle and directed by Elia Kazan.

Heart Attack Kills Red Cooper, 41

Hollywood — Red Cooper, drummer with virtually all of the top Dixie combos hereabouts at one time or another (Wingy Manone, Nappy Lamare, Pete Dailly) and recently with Ted Vesely, died suddenly of a heart attack on the morning of Sept. 21. He had concluded a run the night before with Vesely at the Doll House in North Hollywood.

Before coming to the coast, Cooper was with Muggsy Spanier and others in the east. He was 41, is survived by his wife, Linda.

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How Mickey Mouse Inspired Song Hits

By Mary English

When the 25th anniversary of the birth of one of Hollywood's most interesting characters—Mickey Mouse—was recently celebrated by the Disney Studios, no one got around to mentioning one of Hollywood's most interesting musicians, the late composer-arranger-conductor Frank Churchill.

Churchill not only did the music for most of the Mickey Mouse and other Disney shorts between 1928 and 1938 but pioneered in the technique of scoring animated cartoon films.

He was also one of the most successful songwriters who ever wrote for the screen, even though he never took himself seriously as a composer, and never really tried very hard to write a "song hit."

He was astonished and highly amused when, in 1933, a simple little tune (with lyrics by Ann Ronell) he knocked out for *The Three Little Pigs* became an overnight novelty song sensation. Remember *Who's Afraid of the Big Bad Wolf*? And with *Snow White and the Seven Dwarfs* he turned out (with lyricist Larry Morey) the largest number of song hits ever bunched in one picture.

When Churchill joined Disney shortly after the advent of sound pictures, it was the custom to use

Decca Inks Janet Brace

New York—Janet Brace, the former Johnny Long vocalist who has been doing a single for the last year, has been signed by Decca Records and cut her first sides for them on Oct. 2. Singer is managed by Dick LaPalm, who also manages Jeri Southern.

excerpts from familiar—too familiar—public domain music.

"It was impossible to avoid hackneyed themes of the *Spring Song* and *Flower Dance* type, and difficult to synchronize them with the action," he explained later. "So I just decided to write new music."

To do this Churchill would calculate the number of bars of music, which, in a given time and tempo, would automatically come out in perfect synchronization. This method later became standard in scoring most animated films.

In the late '30s he batted out some 75 scores for Disney films, plus countless sequences discarded because of changes during production. For *Snow White* in addition to the underscore, he wrote 10 songs, two of which were cut out.

"I think the songs are pretty fair tunes," he told *Down Beat* at the time. "If any of them go over I may pay more attention to this song writing business."

But easy-going Frank Churchill never got around to much song writing after that. He was on the brink of a neurological illness. A few years later he suffered a complete nervous breakdown and ended his own life.

But in those eight songs he did for *Snow White* were four smash song hits—*Heigh Ho*, *Whistle While You Work*, *Someday My Prince Will Come*, and *One Song*. And it's interesting to note that the nearest thing to a real song hit that came out of Disney's 1953 feature, *Peter Pan*, was a little ditty called *Never Smile at a Crocodile*.

The melody was one of those written for *Snow White* by Churchill and cut out of the film prior to release.

MAYNARD FERGUSON USES ARRANGEMENTS OF TWO WESTLAKE COLLEGE MEN ON SUCCESSFUL DANCE DATES

Ralph Gleason, *Down Beat* writer, reports initial success of Ferguson group in San Francisco Bay Area due to the fine arrangements of Westlake students Willie Maiden (grad) and Jay Hill (in school now) as well as the jazz of Bill Perkins (grad).



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Perspectives

Ralph's Yellin' For Helen Over Sting From Bing

By RALPH J. GLEASON

I love Helen Traubel in the spring and in the Winter and Fall, too. In fact, I am simply crazy about the opera singer, because she has put the case for American popular music so devastatingly clear in her little battle with Der Bungle of the Metropolitan Opera company.

My infatuation with Miss Traubel, of which she will probably always remain ignorant unless occasionally in the spring she picks up the latest copy of *Down Beat* to see where the trios are playing, dates back to her appearance with Jimmy Durante on record and on the air. Her recent exchange of pleasantries with Rudolph Bing merely fanned the flames a little higher.

Bing's Objection

In case you missed it, the Met's Der Bungle objected to Miss Traubel's singing in night clubs and stated that "these activities do not really seem to mix very well"—meaning opera and the cafe. He suggested she skip the opera for a year or so until she feels moved to "change back to the more serious aspects of your art."

Miss Traubel, (may I call you Helen?) to her everlasting credit, told Der Bungle to get lost. She dropped the Met for the grog shop and in so doing stated the creed of the artist in some of the best words ever uttered on the subject:

"Artistic integrity is not a matter of where one sings," she wrote, validating every garret composer and bank clerk poet. "It's not the environment that categorizes the performance. The artist of integrity who refuses to compromise her standards is able to imbue whatever place she appears in with her own dignity."

Loves Pop Songsmiths

Avowing a love for Rodgers, Gershwin, Kern, and Berlin, Helen went on to say that "America has produced a wealth of fine popular music—music written by Americans, sung by Americans, loved by Americans. In other countries in the past this would have been called

American folk music is as much in their province as Wagner, Beethoven, and Verdi. To assert that art can be found in the Metropolitan Opera House, but not in a night club is rank snobbery that underrates both the taste of the American public and the talents of its composers."

That's the Spirit!

'Atta girl Helen! Give it to him. He deserves it. After all, the opera house and the night club aren't so different. They're both joints with booze and entertainment, only in one of them you have to get up and go out to the bar for a drink and in the other they bring it to your table. The chorus girls aren't allowed to mix with guests in well-run versions of either.

All kidding aside, though, what

NY Philharmonic Resumes On CBS

New York—The New York Philharmonic Symphony orchestra began its 24th consecutive year of CBS broadcasts Sunday afternoon, Oct. 11, under the direction of Dimitri Mitropoulos. This year's broadcast season has been extended from 28 to 30 weeks.

Bruno Walter and George Szell will return as guest conductors during December and January for four weeks each, and Guido Cantelli will appear as final guest conductor in the early spring.

Helen Traubel so bravely and honorably stated needed to be said. And it's something that's beginning

to be understood by more and more people. When Fiedler could tell the members of the San Francisco Symphony to dig the music at the Blackhawk, when Howard Mitchell, conductor of the National Symphony orchestra, can tell the press that "Cole Porter is so much better than Khatchaturian," people are beginning to find out the score. Der Bungle had better get hip. In fact, it wouldn't be a bad idea at all for him to start digging the music that sometimes is played in Carnegie Hall.

Since Helen can't sing the songs she likes at the Met, she is singing them at night clubs and is happy to find "that night club audiences are enthusiastically accepting me on my own terms."

That's my girl. Your terms are my terms, baby. WAIL!

Johnny Mince,

featured artist with Archie Bleyer Orchestra on ARTHUR GODFREY

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Riverside Adds Collectors' Items

New York—Riverside Records, whose *Jazz Archives* series began last fall, has acquired all rights and all existing masters of the Gennett label, including many early Champion records.

Included among the rare discographic items are Bix' first records and sides by Jelly Roll Morton, Louis Armstrong (with King Oliver's Creole Jazz Band), Johnny Dodds, Bechet, Brunis, Spanier, Manone, and Hoagy Carmichael.

Immediate release is planned of collections of Bix and the New Orleans Rhythm Kings.

Riverside also has rights to Paramount and its affiliates and to piano rolls by Morton, Waller, James P. Johnson, and Scott Joplin.

Hurok Plans New Shows

New York—Impresario Sol Hurok, sponsor of the Sadler's Wells Ballet tour, has two other productions in the offing. Come January, he and Lee Shubert will bring Roland Petit's *Les Valseuses de Paris* to New York for an extended engagement. Petit and Colette Marchand are the stars.

Next year Hurok plans to import a new setting of *A Midsummer Night's Dream* with music. This will first be staged by the Old Vic Company at the Edinburgh Festival next summer with Moira Shearer and Robert Helpmann as Titania and Oberon.



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New York—Once upon a time, and not so long ago, there was little modern jazz in otherwise hip Greenwich Village. There were plenty of Dixieland sounds—from Nick's and Condon's and other sources—but nary a cool arabesque. All the odder was this because several first-rate modern jazzmen live in the Village—Alan Eager, Jimmy Raney, Bill Crowe, and Dave Lambert among them.

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The Search For Talent

Victor's Manie Sacks Outlines All-Out Drive For New Names

(First of A Series)

Manie Sacks leaned over a busy desk and in between telephone calls emphasized, "I'm spending at least 50 percent of my time on new talent. It's that important. If we don't create new talent, we won't have a business. That applies to radio and TV as well as to records."

When it's realized that Sacks not only has charge of Victor records but is also a staff vice-president of NBC and of the parent corporation, RCA, the fact that he expends that proportion of valuable time on creating new talent underlines the seriousness of his concern.

Foundation of Business

"The discovery of new talent," he continued, "is the foundation of the whole entertainment business. If you put walls up and they have nothing to hold on to, they're going to crack and crumble."

"And you have to go out and find

All is changed now, thanks largely to a librarian named Robert Reischer. Reischer, irritated at the dearth of non-Dixieland, organized a Sunday session at a large, rambling club called The Open Door. That was six months ago.

No Advertising

There was no advertising except for the ubiquitous word-of-mouth kind. At first, clientele—and lots of it—came from the Village mainly, but now people have begun to come from uptown. So many came that beginning Sunday, Oct. 4, the Open Door went on a five-nights-a-week modern jazz policy (Sunday through Thursday).

The club already has become a meeting and practice place for Village musicians and jazz followers. On quiet weekday nights during the summer Max Roach, John Lewis, and others would come by to blow for themselves and any interested listeners who dropped in. Now that the new policy is going into effect, that will be curtailed, but the informal atmosphere—even unto the placid mermaids on the walls—is bound to continue.

Sunday sessions so far have featured Charlie Parker, Thelonious Monk, Roach, Lambert, Brew

it. You can't overlook anything. When I was an A&R man, there was never a piece of new talent I didn't see or hear records of. Later, before I came here and while I was at NBC, we got a call from our Cleveland station about a singer named Johnnie Ray.

Just Another Singer?

"I asked the boys in the record department about him and they said he was just another singer. Now even though it wasn't my job at the time, I should have gone out to Cleveland or sent someone out."

"That won't happen again. We have an organization of field men throughout the country. Their job is to cover the distributors and retail stores—executive service men you might call them. But their job now is also to scout new talent, and that aspect of their activities will play an important part in the convention we're holding at the end of November."

Talent Fund

"We have also set up a fund for the creation of new talent. It's designed to promote and advertise records by new talent. We take the new artist, send him on the road, have him visit disc jockeys in the important cities as well as coin operators, distributors, and stores. He tries to sell himself that way, and

we try to prove how much we believe in these new artists."

"This is an important part of RCA over-all policy on radio and TV as well. This summer NBC-TV put on the Hoagy Carmichael show to present new talent. It would have been less expensive to run films, but they felt this was more important. And NBC radio, featured a series of 13 broadcasts from as many cities that showcased the best new talent in those cities. The finals were held recently in California, and I'm waiting for the records to come in."

Not A 1-Man Job

"Finding new talent is an institutional, not a one-man job. We have 30 to 40 people looking for new artists, and since the fund has been set up, we have to show the company there'll be a return on it. And I'm sure we will. We're bound to find new talent if we go out and look for it."

"And don't forget this. When we find new stars for records, we're also building stars for radio, TV, clubs—the whole entertainment business. I would say that 99 percent of the leading figures on TV—I mean singers, not comedians—got on TV because of records."

Takes Time

"To build up an artist requires time and planning. June Valli signed with us a year and a half ago, and at first she just couldn't get started. Now that *Crying in the Chapel* is a hit, she has offers from 11 top clubs, and her newest record looks like another big seller."

"We're also willing to spend the money that careful planning necessitates. The competition is too strong and the public is too smart for us to ignore planning. When Eddie Fisher was released from the army, we sent Hugo Winterhalter to Europe to work with him on songs. It was expensive but it paid off."

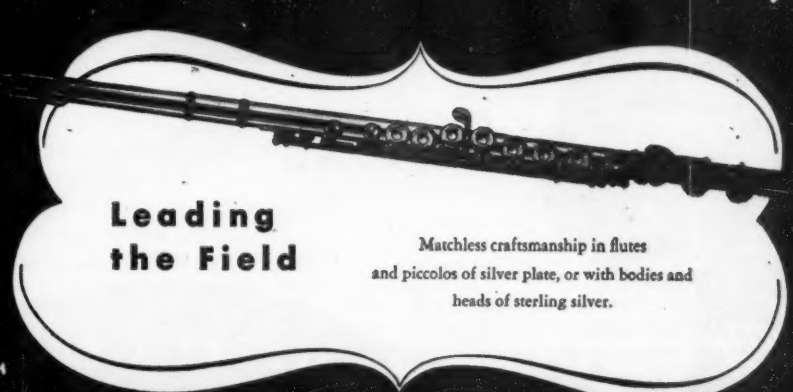
"We're working on new stars now. Dolores Martel (*Down Beat*, Oct. 21) and Wyoma Harris, to name two. It'll take time. The Joni Jameses are exceptions. Very few just break out like that. So is a man like Bing Crosby an exception. He has formed his foundation; he doesn't have to be on the charts."

—nat

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Feather's Nest

By LEONARD FEATHER

"I met a man the other day who's old at 33 . . . don't let it happen to you, don't let it happen to me," admonishes the immortal poem, *Be My Life's Companion*.

The words came to mind as I thought of a jazzman who, in effect, is old at 33 (in fact, 34 now). He is a living refutation of two theories in which I have never believed: that the more talent you have, the better your chance of success, and that your jazz solo style necessarily reflects your personality as a human being.

This man, whose name is Georgie Auld, is younger by the calendar than four of the five men who topped him on tenor sax in the last readers' poll. But he's older in every other respect, for in almost two decades with his horn he's done just about everything, and done all of it with unswerving diligence.

Started In Swing Era

When the swing band era was still with us, the teenaged Georgie honked like a younger Charlie Barnett or Bud Freeman, as a sideman with Berigan. In Artie Shaw's band his style matured into a neo-Hawkins groove; with the Goodman Sextet his solos on such sides as *Air Mail Special*, worthy of Webster, made jazz history.

As the bop era arose and conditions warranted his own big band, he was swinging like mad on tenor, as well as playing pretty soprano and alto, at the helm of a brilliant crew that introduced Serge Chaloff, Al Cohn, and many other fine talents to the modern scene.

Then when conditions called for a smaller outfit, Georgie found himself in California, blowing convincingly cool, Getz-like sounds in front of a superlative ten-piecer. And when it had to be just five men for Birdland, there was Georgie, jumping like Jacquet, flanked by Frank Rosolino, Lou Levy, Tiny Kahn, and Max Bennett in a leaping quintet I'll never forget.

Two And Two Are Three

What does all this add up to? The answer is that it proves two and two make three, and that it's quite possible in jazz to have too much talent.

Georgie's musical success, in every area he entered and every

style he adopted, had the effect of preventing the fan from identifying him with any one style, with a definite personality. When he played like Getz, it was the natural thing to comment: "Man, there's only one Stan," even though Georgie might have been blowing easily and naturally that way for years.

Too Versatile

In fact, when you do too many things too well, you are vulnerable; there is always around you the suspicion that you are an imitator, even a charlatan. If the audiences who worried so much about whom Georgie was trying to copy had simply lost themselves in the music,

Daniels Discovery Reaches New York

New York—British songstress Dinah Kaye has arrived here in conjunction with her imminent first record release on London. A Billy Daniels discovery, Miss Kaye is Scotch with a style described by London as possessing a "swinging beat."

Before leaving London, she cut her first sides—*Ain't That a Grand* and *Glorious Feeling* and *Nobody's Sweetheart*.

sat back and enjoyed his invariably top-notch work, their pleasure as well as his success might have been far greater.

But things didn't work out that way. By the end of 1951 Georgie Auld, in the parlance of show business, had had it. He got out, and started selling paint for a living, possibly figuring this might prove more colorful than selling a saxophone style. Only when some of his vocal-group-backed solo records began to create a little stir did he

return, slowly and uncertainly, to the music world.

Cash And Carry

Nowadays it's clear that he regards music much as he views the selling of paint, as a means of making some loot. If someone wants him to front a combo for two weeks, okay; if there's a deal to go on tour with Benny Goodman, and the salary is right, fine; if it pays to write miserable songs about miserable love, for the country-and-western market, great, let's look at the royalty statements. The incentives of ambition and enthusiasm have been washed away by the shifting times and tides of his 19 years behind the horn.

Georgie Auld met every challenge with which the jazz game confronted him, and while he never failed musically he never quite made the grade commercially. It's a sad commentary on the ephemeral values of the music business in general, and the whimsical affections of some of the jazz fans in particular, that a man so young in heart and so rich in soul should

New Team

New York—After the WOR engineers' strike was settled in late September, wires resumed from several of the city's clubs. For the first time in local radio history, a husband and wife—both leaders—were heard on the same evening from different remotes.

Friday WOR listeners could hear Marion McPartland and her trio from the Hickory House and shortly after, could dial Jimmy McPartland, newly installed at Nick's.

have grown old at 33.

(POSTSCRIPT DEPARTMENT: Thanks to those of you who wrote in after my Sept. 23 column hipping me to the whereabouts of Dell Scott. I have since talked to her in Minneapolis and she has again assured me she'll be in New York in three weeks. I shan't hold my breath until then.)



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Tape Measure

(Ed. Note: A new column on high fidelity starts with this issue of *Down Beat*, called *Tape Measure*. It's written by Robert Oakes Jordan, a research physicist and consultant to several firms in electronics and mechanical devices who also is engaged in independent research and consultant work in his own laboratories. He is the author of various technical articles and a specialist in voice reproduction and music recording in all mediums. We feel that his regular columns on tape and tape recording will be of great aid to readers of our high fidelity section.)

By Robert Oakes Jordan

Each month this column will be your report on some piece of tape recording equipment or perhaps some new development in tape or allied fields. There will also be a technical and critical appraisal of pre-recorded tapes.

Since we have an interest in tape recorders and pre-recorded tapes in common, perhaps this column will be an opportunity for

you to have a technical representative to the manufacturers.

With the aid of my laboratory, you will have an unbiased evaluation of tape recording and playback devices, and you will know how recording tape is evaluated from a technical point of view. This will be a report covering all the technical aspects of the tape field—in short, your tape measure.

Complex Equipment

In electronics you will come across some of the most complex equipment for the use of the layman. Every aspect of this equipment is equally vital. The electronic circuits, mechanical systems, recording and playback heads (and their care and maintenance), are of great importance if you are to have a properly functioning tape recorder.

These are all intricate in their design and difficult to understand completely without a background in electronics, but we hope that the advertising claims will no longer be a mystery to you as your understanding of tape recorders and associated equipment grows.

Raw Tape Quality

The manufacture of raw tape for recording purposes is not consistent in quality control as yet. You may have found from experience that some tapes record better than others. Even tapes from the manu-

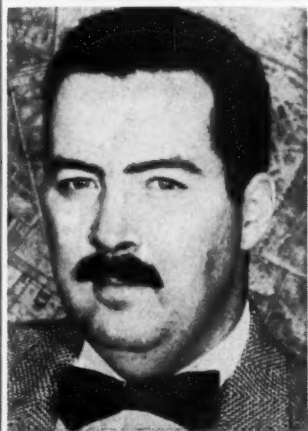
facturer will vary in quality, strength, and magnetic coating from batch to batch.

As these tapes reach the market we will test them, and when a bad batch is found the information will be passed on to you. Often, an exceptionally good tape appears on the market, or an outstanding batch is produced by one company or another, rather like a vintage wine. This will be noted also.

Recorder Is Versatile

The tape recorder is the most versatile recording machine produced to date. Because of the large numbers of machines sold in all price classes it is the most properly-used machine of its kind.

Since it is so easy for the amateur to record with fair results every time, there may be little effort on his part to understand or to improve his recording techniques. With some thought and study, he can increase the professional quality of his tapes. On tape, the collector can become his own manu-



Robert Oakes Jordan

facturer, selecting and producing what he enjoys most.

Pre-recorded Tape

The pre-recorded tape has just made its entrance into the world of recordings. As yet, it is an expensive process, not fully developed. Some of those now on the market were made from other recordings. Eventually, recordings will be made directly onto tape.

The major tape manufacturing companies, in conjunction with the record companies, are constantly trying to reduce the costs of pre-recorded tapes. So far, few have hit the market, but are for the most part of extremely good quality.

Unfortunately, one or two were made from mediocre recordings, and in one case the tape was materially to blame. No one can dispute the advantages of pre-recorded tapes nor can he deny the part they will take in the recording field.

As the interest of the public grows, as it has in every other type of high fidelity recordings, a great

Records, Hi-Fi

DOWN BEAT

Hi-Fi Flashes

The Steelman Phonograph Corp., of Mount Vernon, N. Y., incorporates a parabolic sound chamber in its latest high fidelity radio-phonograph combination. Model #3 AR 3 in a handrubbed mahogany or blond wood case, has a push-pull

audio system, with seven tubes, including the rectifier. In addition to featuring the built-in parabolic sound chamber, this Steelman model has a high fidelity cartridge with dual sapphire needles.

A fully automatic "VM" changer, an inverse feedback, and two 6" speakers are other features of this combination.

Jensen Industries, Inc., 329 S. Wood, Chicago, has issued a two-color pocket-sized booklet on the care of records, needles, pickups, and cartridges.

The booklet, designed as a consumer publication, illustrates needle wear comparison, information on caring for your phonograph, and has included a comprehensive chart showing how to determine the exact needle replacement for your specific record player. Send to the manufacturer for the booklet.

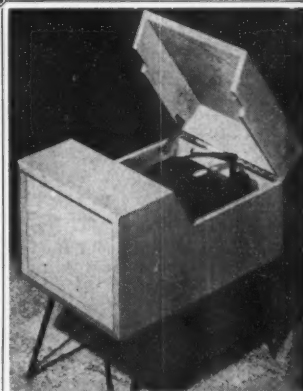
The Mitchell Mfg. Co., Chicago,

has put on the market a moderately-priced record player that they say will deliver up to 20,000 cycles of sound. The unit is enclosed in a 3/4" wood cabinet that's approximately 17" wide, 25" deep, and 13" high. The unit is a complete one, with custom-designed amplifier, its own speaker, acoustically-tuned baffle chamber, and variable reluctance cartridge. For further information, write the manu-

variety of tapes will be produced. An analysis of tape materials, coatings, and recording techniques will be presented here, along with notes on the quality of the performance, direction, and presentation.

Each time, the brand of equipment we use for reproduction will be listed, so that you will know by what standards recordings were judged. The equipment may not always be the highest-priced available, although equipment of the professional type will be on hand to insure that pre-recorded tapes are fairly criticized.

In each column, several questions of a general interest to topologists will be answered. An effort will be made to answer other questions by mail if a stamped, self-addressed envelope is enclosed with inquiries.



The new Mitchell phonograph

turer at 2525 Clybourn Ave., Chicago.

The Radio Craftsmen, Inc., Chicago, was awarded the Medal of Merit of the International Sight and Sound Exposition in Chicago.

The citation was "for excellence of product, quality of engineering and beauty of design" in products displayed at the first annual International Sight and Sound Exposition held Sept. 1-3. The Radio Craftsmen, Inc., displayed a complete line of high fidelity radio and television equipment at the Exposition.

Permoflux Corp. has put out a new line of speakers, called the Super Royal. Features of the new speakers include a newly-designed magnet structure and voice coil; slotted, treated cone; metal diaphragm at cone apex for better dispersion of highs, and a new copper tone and blue finish on all metal parts. Speakers come in 8, 12, and 15-inch sizes, and further information on them can be obtained from Permoflux Corp., 4900 W. Grand Ave., Chicago, Ill.

The Pfanstiehl Co. 104 Lake View Ave., Waukegan, Ill., is now offering the new Pfan-Tone turn-over cartridge for the purpose of employing existing equipment to get hi-fi reproduction. The kit for three-speed changers, for example, includes a turn-over cartridge, a preamplifier with tube, plug-in wiring, hardware, tool, and instructions for \$28.95. Diamond needles are available at extra cost.

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The Audio Workshop

By Max Miller

I mentioned in the previous issue that a number of questions addressed to this column concerned tape recorders. One of the questions asked most often is, "what tape-recorder is a good one to purchase?" The recorder that I think is outstanding is manufactured by the Magnecorder Co. of Chicago, and the model is called the Magnecordette. This particular unit was designed to be used in conjunction with hi-fi systems in the home as well as for professional use.

First of all, the mechanical unit or transport mechanism is definitely high-powered, professional stuff, and is designed and engineered in the finest manner. This unit operates at the standard 7½ and 15 inch per second speeds. The 3 and ½ inch per second tape speed can be added to the unit for a very small additional cost.

The wow and flutter of this machine meets the standards of the National Association of Broadcasters, and will really do the highest quality recording from microphones or tuners and can be considered a 'true' high fidelity recorder.

High Quality

The amplifier which comes with the Magnecordette is of the same high quality as the mechanical unit and is designed to do the recording, erasing, and monitoring. It is equipped with an input jack for microphone and a bridging input jack for recording from AF-FM tuners, TV, or phonograph. The output jack is designed to be fed to any custom amplifier. There is also an output jack mounted on the front panel to be used with headphones to permit monitoring while recording or listening during playback. The monitor jack is electrically similar to the output jack and may be used as an alternate output connection to amplifiers if desired. This amplifier also contains equalizers for all three tape-speeds and is controlled by a rotary switch mounted on the front panel.

I would like to point out that the transport mechanism and the amplifier are each mounted on their own panels and are connected to one another by high quality connector-plugs. Either section can be removed easily for any service necessary. The above is a general description of the Magnecordette. A full technical description can be obtained from the manufacturer.

Here are a few things that I would like to add that I have learned about the Magnecordette through personal experience. First of all, there are other tape-recorders that meet the same professional standards, but the only ones that I have discovered that do, cost a lot more money. But even if money were no object, you will find it practically impossible to improve on the quality of workmanship and design incorporated in the Magnecorder units. Maintenance and breakdown is practically nil. These machines are rugged and can be found operating under all sorts of conditions in broadcasting stations, recording studios, industrial plants, and under all kinds of climatic conditions all over the world. The armed forces for one example, have used them everywhere.

Good Cabinet

The Magnecordette is usually mounted in an attractive finished wood cabinet to fit the home decor, but it is very easily removed and mounted in a rugged professional portable case. At the Enterprise recording studios, we use a Magnecordette mounted in a portable case for outside work and for transferring all our recording tapes to an acetate disc-recorder. Some of you may think it is a little expensive for your budget, but the service charges on the usual home tape recorder will amount to the difference in not too long a time.

The Magnecorder mechanism will not become obsolete in a short length of time and is designed in such a manner that modifications

Violetta Elvin Shines In Sadler's Wells 'Giselle'

Sadler's Wells Ballet, 'Giselle,' Met. Opera House, New York

Pity the poor second ballerina in a company like Sadler's Wells. On the 1951 tour it was largely Beryl Grey currently on a year's retirement (because she's expecting a child) who had to follow Margot Fonteyn and receive the critics' polite notices of "rather nice, but not as good as—"

Moirá Shearer usually escaped this shadowy role in the States both

by the manufacturer can easily be taken care of when the machine is sent in for its yearly checkup. You have to see it and hear it and then you will see what all of this is about. Incidentally, I paid the full price for the machine I have. Any further questions should be sent to Max Miller, Enterprise Recording Studios, 222 W. North Ave., Chicago, Ill., together with self-addressed envelope.

by virtue of her film renown and her fragile grace—this despite the fact that she is not as good a dancer as Grey at her best or Violetta Elvin.

Tough Spot

Miss Elvin is this season's chief second to Miss Fonteyn and finds herself in a doubly difficult situation. Since the first tour, Nadia Nerina and Rowena Jackson have been promoted to stardom. So the critics flip for Fonteyn and genuflect to the "promising" new ballerinas, but hardly give Violetta more than a pleasant nod, if that. And doing the same role as Fonteyn only a night later is like a vocalist opening at a club right after Ella Fitzgerald appeared there.

Let this, then, be a tribute to Violetta Elvin as one of the most exciting Giselles this heretical bal-

letomane has seen. Admittedly Miss Elvin does not have the startling skill of Fonteyn. I never fully understood the meaning of Yeats' line about not being able to separate the dancer from the dance until I first saw Fonteyn on one of her peak evenings.

But Violetta Elvin is a good and often supremely joyous dancer and in Giselle, she is one of the few dancers who make the part believable. She acts as well as dances the role and becomes Giselle. The scene at the close of the first act in which Giselle loses her sanity is unusually immediate in impact—as done by Miss Elvin.

Mad Scene

From the sudden limp heaviness at the realization that her love is useless through the distraught steps to the breaking point, Elvin builds up a tension that explodes into the pathetic lapse of coordination of arms, legs, and facial muscles in Giselle-gone-mad. To feign successfully this sort of physical unrelatedness is one of the most difficult acts of mime.

The second act is thematically and choreographically anticlimatic but even here, Miss Elvin continues

Help!

New York—When Victor Borge opened at the Golden on October 2 in a one-man show, he found that mathematics aren't always what they seem. He wound up with four stand-by musicians on the payroll.

to make her interpretation of Giselle a consistent and individual one.

A footnote about her partner in the performance, Alexis Rassiné. I have seen Rassiné at his home grounds at Covent Garden and on tour in 1951. This is the first time I've witnessed his attaining stature in a role.

He uses his technique with greater lucidity, integration and dynamic sense. And like Elvin, he acts with care, though not with her power.

When Sadler's Wells comes to your area, you're apt to find John Cranko's *The Shadow* on the same program as *Giselle*. It's worth seeing despite the fluffs it receives from most of the New York critics.

—nat

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By WILL LEONARD

Andres Segovia, peerless virtuoso of the Spanish guitar, visits each of the key cities of the United States for just one concert a year—sometimes not that often. To hear him at all is something of a rare privilege. If you happen to be at home with the flu the evening he hits town, you're out of luck for another 12 months.

Needless to say, he does not make it a practice to tour with a symphony orchestra in his entourage, and it is not sound economics for him to make a career of appearing as soloist with symphonies. Therefore, Castelnuevo-Tedesco's concerto for guitar and orchestra, written expressly for him nearly 15 years ago, has had comparatively few hearings, even by those most interested in the greatest from Granada.

It's a warmly romantic opus with the soloist voicing some poignant, pensive ideas against an orchestral accompaniment that is graceful, appealing, but lacking in dramatic

quality. Segovia's plangent guitar speaks with greater clarity than the New Londoners, whose tone could use more resonance.

Other Side

The concerto occupies one side of the disc. The reverse has splendid Segovia solos of pieces by Villa-Lobos, Torroba, Turina, and Ponce.

Aaron Copland, one of the foremost names among contemporary American composers, is not represented with any too many performances of his longer works. In fact, he seldom operates over that course, and this symphony, commissioned by the Koussevitzky Foundation a decade ago, has not cut a wide swath in the repertoire. Devoid of the folk-music influences that mark so much of Copland's work, it is forceful, vivid, highly original. It does not lose interest with repetition, and only a phonograph owner can give it that repetition. It is practically off limits to the symphony concertgoer, who is unlikely to hear it more than once.

Fires It

Heitor Villa-Lobos drew an amusing picture of a rattling little one-lunged choo choo that sounds as if it were conceived by Walt Disney, in his *Little Train of the Caipara*. Andre Kostelanetz fires up its leaky boiler with relish, in his latest potpourri of tunes sad and glad. Carl Stix' *Spielerei* and Ljadov's



Andre Kostelanetz

A *Musical Snuff-Box*, both played almost to death in the last generation, are revived charmingly, and there are, besides the title piece, numbers by Rossini, Ravel, and Strauss, sometimes overarranged but played with sympathy.

Kirsten Flagstad, whom Helen Traubel succeeded in Wagnerian roles at the Met in 1939-40, will end her career Dec. 2 with a farewell recital at the National Theater, Oslo, where she made her debut 40 years ago . . . Frederick Ashton's new ballet, *Homage to the Queen*, produced originally for the coronation of Elizabeth II in London, was a hit at its American debut, danced by the Sadler's Wells ballet in New York . . . The New York Philharmonic-Symphony will tour West Virginia, Kentucky, Tennessee, Alabama, Louisiana, Georgia, South Carolina, North Carolina, and Virginia between March 29 and April 12, Dimitri Mitropoulos conducting.

The Cincinnati Symphony Orchestra will play the premiere, this season, of Charles Hamm's *Sinfonietta for Orchestra* . . . The New York City Opera signed six new principals—Helen Clayton, Catherine Bunn, Maria Di Gerlando, and Phyllis Curtin, sopranos, and Claudio Frigerio and Earl Redding, baritones . . . When the company ends its fall season Nov. 8 in New York, it will tour Detroit, Chicago, East Lansing, Mich., and Madison, Wis.

The Bolshoi Ballet Company

plans finally to stage Prokofiev's last, still unperformed ballet, *The Stone Flower*, this season in Moscow . . . An international conference of composers, performers and critics will be held in Rome, next April, to consider Music in the Twentieth Century . . . Alfredo Salmaggi, veteran opera impresario of the road, is back in business with a new company called the La Scala Grand Opera Association . . . That there's no recession in the concert business in New York is attested by the statistic that there were 38 concert events in Carnegie Recital Hall in October, which has 31 days.

The San Francisco Opera had a sellout house of 3,000 with a top price of \$17.50, for the opening night of its 31st season, with Boito's *Mefistofele* as the bill . . . Fritz Reiner, taking over the reins of the Chicago Symphony orchestra which has been turning conductors over with regularity, has optimistically signed a lease in a Chicago apartment house which isn't even completed yet . . . The Quartetto Italiano played what is believed to be the first American performance of Busoni's *Quartet in C, Opus 19*, in New York.

There's A Lull In Their Lives

New York—The independent Donham label—owned by CBS engineers Ham O'Hara and Don Foster—has exhibited a revolutionary new plan to cut recording overhead.

They have released a disc called *Three Minutes of Silence* with blank grooves on both sides. The followup—if this is a hit—has not yet been announced.

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

STANDARDS

| DISC DATA | RATINGS | COMMENTS |
|---|--|---|
| MOUSSORGSKY-RAVEL: <i>Pictures At An Exhibition</i> . STRAVINSKY: <i>Firebird Suite</i> . Philadelphia Orchestra, Eugene Ormandy. COLUMBIA ML4700, 12". | ★★★★★ Performance ★★★★★ Recording | ● If there were such a thing as six stars for recording, this disc would get 'em. This is one of the most tonally exciting records of the year. Ideal for testing the possibilities of a hi-fi outfit and, thanks to Ormandy, good to listen to besides. |
| MAHLER: Symphony No. 1. Pittsburgh Symphony, William Steinberg. CAPITOL PB224, 12". | ★★★★★ Performance ★★★★★ Recording | ● This most recorded of all the Mahler symphonies here receives its most illuminating pressing. The delicacies, the great outpourings of emotion, the ecstasies and the carthasies come through with great power. Offhand, one can't think of anybody save Bruno Walter who might top this reading. |
| FRANCK: Symphony, D minor. St. Louis Symphony, Vladimir Golschmann. CAPITOL PB221, 12". | ★★★★ Performance ★★★★ Recording | ● Of the dozen versions of this work now on the record shelves, this one possibly will find a place about midway in terms of quality. It is capable, sympathetic, sometimes imaginative, but in all, scarcely to be rated as one of the year's important releases. |

RARE VINTAGES

| | | |
|--|--|--|
| BACH: <i>St. Matthew Passion</i> . Willem Mengelberg, Concertgebouw Orchestra, soloists. COLUMBIA SL179, 3-12". | ★★★★★ ★★★★★ Recording | ● Mengelberg's <i>St. Matthew</i> was a Palm Sunday tradition for many years in Amsterdam. This recording, made in 1939, was discovered recently. Despite its age, it proves to be by far the best of the few now available. And, being on six sides instead of eight, it's a financial bargain too. |
| SCHUBERT: Quartets Nos. 4 and 5, and quartet movement in C. Vienna Konzerthaus Quartet. WESTMINSTER WL5210, 12". | ★★★★★ Performance ★★★★★ Recording | ● The Viennese foursome, fiddling here with more verve than it put into its recording of the first three Schubert quartets, fills a couple of gaps in its ambitious performance of the Schubert literature. |
| SCARLATTI: Six sonatas/RA- MEAU: Four pieces. Robert Casadesu, piano. COLUMBIA ML4695, 12". | ★★★★ Performance ★★★★ Recording | ● There is no shortage of Scarlatti sonatas, while the Rameau pieces have been largely neglected by the record makers. But quality will tell, and Scarlatti takes the honors in a real more remarkable for phrasing and feeling than for tone. |

OPERATICS

| | | |
|---|--|--|
| VERDI: <i>Aida</i> highlights. Soloists, orchestra and chorus of Radio Italiana, Vittorio Gui. CETRA A50142, 12". | ★★★★ Performance ★★★★ Recording | ● Seven excerpts from Cetra's complete album 1228. Caterina Mancini as Aida, Mario Filippeschi as Radames, singing with fine bravura, and a chorus that sounds a little foggy. |
|---|--|--|

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Popular Records

**DOWN
BEAT**

Five-star records and others of special interest to Down Beat readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★★ Very Good, ★★★★★ Good, ★★★★★ Fair, ★★★★★ Poor.

Homer and Jethro

★★★★ *Gambler's Git Box*
★★★★ *Your Clobbered Heart*

Them lads from the country gets out their guitars and hatchets and in wonderful fashion go to work on two pop hits (*Gambler's Guitar* and *Your Cheating Heart*). Fine parodies. (Victor 47-5426)

Eartha Kitt

★★★★ *I Want To Be Evil*
★★★★ *Annie Doesn't Live Here Anymore*

The sultry songstress who scored with *Uska Dara* and followed with *C'est Si Bon*, makes it a three-way parlay with *Evil*. It's a tale of a good girl with an itch for a new life and Eartha gives it the full sexy treatment. *Annie*, who hasn't lived here for some time, has another searcher, but probably won't be found this time, either. (Victor 47-5442)

Donald O'Connor

★★★★ *Biggest Bloomin' Bumber-shoot in the World*
★★★★ *Love Is in the Air*

The young comedian has made two wise choices for his Decca debut. *Bumbershoot* is a Danny Kaye-ish number that will surely end in films and TV, implemented with lyrics that will also make it a favorite in every college campus and armed service post. *Love* is a delightful piece based on the circus march, *Entry of the Gladiators*, with a brisk Latin beat that makes it fit fodder for top plugs. (Decca 28816)

Kay Starr

★★★★ *When My Dreamboat Comes Home*
★★★★ *Swamp Fire*

A happy, shouting session from Kay on *Dreamboat*, which tees off in strict march tempo, then breaks away in solid swing fashion. No longer electronic twins, singer uses just one voice here (is that bad?) injecting some extra lyrical phrases that give the effect of talking back to herself. Band backing is beatfully sharp on this and lower deck, as well, wherein an unusual vocal treatment is given the instrumental standard for good results. (Capitol 2595)

Other Releases

The Ames Brothers—★★★★ *Lazy River* ★★★★★ *Stardust* (Coral 61060).

Typical Ames treatment of the standards, with *River* the most likely bet to grab action... Cab Calloway—★★★★ *Gambler's Guitar* ★★★★★ *Hey Joe* ★★★★★ *I'll Get By* ★★★★★ *Minnie the Moocher* (Bell 1009, 1006). Cab sounds pompous and disinterested on the first pair, does a good job on the third. This one must mark his umpteenth version of *Minnie* and variations thereon, and it just doesn't have the wallop it first did to, those many years ago.

Georgia Carr—★★★★ *Lonely* ★★★★★ *Wasted Tears* (Capitol 2601). Big-voiced singer has a good one in *Lonely*, which is well worth a spin or two. Sounds like the Ray Anthony band in the background (Nelson Riddle is listed on the label)... Jud Conlon Sings—★★★★ *I'm in the Mood for Love* ★★★★★ *Tenderly* (Decca 28863). O. K. versions of the love ballads.

Bob Haymes—★★★★ *With These Hands* ★★★★★ *No Other Love* (Bell 1005). On this new, lower-priced label, Haymes gives just adequate coverage to two current pops... Jackie Jocko—★★★★ *Call Me Darling* ★★★★★ *Close Your Eyes* (Cabin 145). Jocko, who also doubles on piano, does some pash renderings here, which might get some play, especially in the jukes... Snooky Lanson—★★★★ *Crying in the Chapel* ★★★★★ *You, You, You* (Bell 1008)... Although Larry Clinton does the backing on these, he, along with Snooky, can't do much with the ordinary arrangements.

Jo Ann Lear—★★★★ *God Bless Our Boys in Korea* ★★★★★ *Cal Calla* ★★★★★ *Angel* (Vanity 512). This nauseous piece of flag waving comes a bit late, luckily. Calla is okay on *Angel*... Gordon MacRae—★★★★ *I Don't Want to Walk Without You* ★★★★★ *I Still Dream of You* (Capitol 2603). This isn't the relaxed baritone that MacRae usually purveys. He sounds tired and tense... Marimbatones—★★★★ *Down Home Rag* ★★★★★ *Solidogy* (Kem 2726). Unusual treatment by a marimba corps makes for some O.K. listening.

Patti Page—★★★★ *The Lord's Prayer* ★★★★★ *Father, Father* (Mercury 70222). The quasi-religious kick comes full cycle as Patti forsakes multi-tape for a solo bout with surplice and prayer shawl; not only is she woefully out of her

depth, but the effect is apt to strike listeners as anywhere from ludicrous to downright vulgar, depending upon your own personal definition of the term... Axel Stordahl—★★★★ *The Strings of Stordahl* (Capitol H 445). Pleasantly innocuous renditions of an unusually excellent choice of evergreens, including the splendid *Easy To Remember*, *A Blues Serenade*, and *That Old Feeling*, plus such equally-popular items as *What Is There To Say*, *As Time Goes By*, *Imagination*, and *Getting Sentimental Over You*. Relaxing, cocktail time stuff... Margaret Whiting—★★★★ *The Night Holds No Fear* ★★★★★ *I Just Love You* (Capitol 45-11664). Routine warbling of a pair of tunes that deserve better treatment.

Night, in particular, is a worthy entry, being a very pretty, minor-key waltz; *Love*, another good ballad, is helped by some tasty clarinet work. The third star is for the Jeffers and the band.

bit on *Love*, but the voices get in the way on this one. (Decca 28847)

Jimmy Palmer

★★★★ *Soft Shoulders*
★★★★ *Mama's Gone Goodbye*

Shoulders, written in part by Palmer, is a novelty that should break hard on the jukes. Tiny McDaniel sings, and the band swings neatly in two-beat fashion. Recording job is brilliant on both sides. The flip is the oldie and also has a good chance to make some noise. (Mercury 70234)

Tex Beneke—★★★★ *Danny's Hideaway* ★★★★★ *Mr. Peepers* (Coral 61058). First side is another take-off on *Stompin' at the Savoy*, with monotonous lyrics no help. *Peepers* is the TV theme, but *Dragnet* need not worry (Coral 61058)... The Commanders—★★★★ *Hors D'Oeuvre* ★★★★★ *When I'm with You* (Decca 28848). Two oldies are played crisply and most listenably by the band, both as instrumentals. Good trombonist on the former... Sy Oliver—★★★★ *Dragnet* ★★★★★ *My Love, My Love* (Bell 1011). Good sides, but both may be too late to catch the action on the songs.

Dance Bands

Danny Belloc

★★★★ *It's Anybody's Heart*
★★★★ *I Got a Right to Cry*

Belloc could have a winner here in *Heart*. Intended as a ballad, and recorded as such by Fran Warren and others, his band does it as a bounce-tempo instrumental. The simple, catchy theme is attacked crisply with power, has just a brief piano solo inserted into the ensemble work. Could be another *Hot Toddy* with some push. (Dot)

Les Brown

★★★★ *Invitation*
★★★★ *Sitting in the Sun*

Invitation's haunting theme is treated tenderly by Les, as Ronnie Lang's alto and Tony Rizzo's guitar float through the full ensemble sounds, followed later by the fluid tenor of Dave Pell. It's all in the wonderful taste found on nearly every release by this ork. Flip is chanted by Jo Ann Greer capably, the band again sparkles, and that sounds like Don Fagerquist's muted trumpet in back of her. (Coral 61047)

Tommy Dorsey

★★★★ *I Wonder Who's Kissing Her Now*
★★★★ *Falling in Love with Love*

These don't have the impact of Tommy's *Most Beautiful Girl in the World*, though they're in the same style. *Kissing* has a cute opening riff borrowed from somewhere that's also employed in the background and the side gets a swell dance beat. Pretty trumpet

The Carlisles

★★★★ *Unpucker*
★★★★ *Tain't Nice*

Mercury may not have the largest stable of c&w artists, but it sure has one of the most selective. The Carlisles follow up their recent hits with *Unpucker*, one of the brightest novelties heard in a long while, and have backed it with a strong contender in *Tain't Nice*, which should also get a lot of play. (Mercury 70232)

Tennessee Ernie—★★★★ *Kiss Me Big* ★★★★★ *Catfish Boogie* (Capitol 2602) Big voice and good tempo should help these sell... Betty Cody—★★★★ *I Found Out More Than You Ever Know* ★★★★★ *Don't Believe Everything You Read About Love* (Victor 20-5642) Girl has a pretty voice and does a pleasing job on *I Found Out*. Flip side just doesn't have it.

Kidiscs

As a purchasing guide to children's records, the ratings are classified at the most suitable age level for individual enjoyment: 5 years and under (pre-school); 6 to 11 years (grade school); 12 to 14 years (junior and early high school). Five-star records and others of special interest are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★★ Very Good, ★★★★★ Good, ★★★★★ Fair, ★★★★★ Poor.

Hugo Peretti

★★★★ *Sidewalk Songs*
5 and Under

Hugo Peretti conducts his orchestra through a fine selection of the standard songs of children at play on sidewalk, playground, or living room. While fully orchestrated, proper emphasis is placed on percussion, giving the child the irresistible impulse to hop, skip, and jump. An unnamed trio voice the lyrics clearly enough for understanding while maintaining a lively rhythm. The narration of (Turn to Page 13)

Country

Hank Thompson

★★★★ *Songs of the Brazos Valley*

In his new Capitol LP, Hank and his western swing band have included eight of the best selections in his wide book, and the results will most certainly please his army of followers. This is the type of music which sent the long, lean leader and his group to the top of the heap, and such numbers as *John Henry*, a c&w standard, prove conclusively the organization is one of the most versatile in the field. (Capitol H 418)

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VIC DAMONE
"EBB TIDE"
AND
"IF I COULD MAKE YOU MINE"
MERCURY 70216

RUSTY DRAPER
"Gambler's Guitar"
AND
"FREE HOME DEMONSTRATION"
MERCURY 70167

PATTI PAGE
"Milwaukee Polka"
AND
"MY WORLD IS YOU"
MERCURY 70230

BOBBY WAYNE
"Mis'able Love"
AND
"HIS BUSINESS IS LOVE"
MERCURY 70211

'Down Beat' Best Bets

These are not necessarily the best-selling records in each of the categories, but they are sides we think you should pay attention to when making your purchases.

Popular

1. **Who Put the Devil in Evelyn's Eyes**, by the Mills Brothers. Decca 28818.

Catchy tune and infectious singing by the perennials.

2. **Glenn Miller Limited Edition**. Victor.

A \$25 album, but well worth the price if you happen to hold the same reverence for the old Miller band that so many hundreds of thousands of persons do.

Jazz

1. **The Modern Jazz Quartet**. LP, Prestige PRLP 160.

John Lewis, Milt Jackson, Kenny Clarke, Percy Heath in a near perfect fusion of invention and execution.

2. **Al Cohn Quintet**. LP, Progressive PLP 3004.

Al, Nick Travis, Max Roach, Horace Silver, and Carley Russell swing through a fresh, exciting session.

3. **New Directions Volume 2**. LP, Prestige PRLP 150.

Hall Overton, Teddy Charles and Ed Shaughnessy explore new and unfamiliar material in an absorbing experiment.

Classical

1. **Mozart: Eleanor Steber**, Columbia Symphony Orchestra, Bruno Walter. Columbia ML4694.

A newsworthy success for the soprano, familiar territory reconquered for the conductor.

2. **American Concert Band Masterpieces**: Eastman Symphonic Wind Ensemble, Frederick Fennell, Mercury MG-40006.

Sprightly stuff by Bennett, Piston, Schuman, Barber, Gould and Persichetti.

(Advertisement)

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Record Reviews

(Jumped from Page 12)

Arnold Amaru is neither condescending or pedantic. While limited to a large degree to the pre-school level, older children will listen and enjoy the songs they listened to "when they were young." (Mercury Childcraft 32)

Sterling Holloway

★★★★ Following the Leader

★★★ Never Smile at a Crocodile

5 and Under

Sterling Holloway, lately of Hollywood, does an excellent job with *Following the Leader* (Tee Dum Tee Dee) from Walt Disney's *Peter Pan*. Nelson Riddle conducts a full orchestra and with the help of the Mellomen, creates a lively pace for all small fry to follow. For pre-school children this is primarily an activity record but the rhythm is clean and infectious enough to warrant imitative singing. This side is an excellent example of an intelligent musician directing a tune to children without sacrificing musicianship or taste.

The reverse side, *Never Smile at a Crocodile*, also from Disney's *Peter Pan*, is given the same fine treatment. However, the tune has a certain sophistication that will make those under 5 not sit still long enough to hear the end. Wonder why Decca insists on using a black disc and an uninspired label. Visual appeal is strong at the age level at which the record itself is aimed. (Decca 88132)

Miss Frances

★★★★ Fun With Instruments — Ding Dong School Song

★★★ Getting up in the Morning

—Going to Bed at Night

5 and Under

Another contribution to child education by the NBC-TV godmother of countless moppets—Miss Frances. While this record does seem to repeat the Ding Dong School identification to the point of commercialization, there is no denying the patent appeal to the pre-school youngster. With the help of Bill Walker, who arranged her music and conducted the various instruments, Miss Frances explains the feeling of a harp, piano, trumpet, etc. Likened to the "music talks" of the late Walter Damrosch to children, this is equally intimate but not as warmly humorous.

This could be a fine record if used in group work with actions suggested and used but individual appeal seems to be just fair. (Victor E3PW 1487, 1486)

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Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Oct. 21. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

| Position | Last Issue |
|---|------------|
| 1. Vaya Con Dios Les Paul-Mary Ford, Capitol 2486. | 2 |
| 2. You, You, You Ames Brothers, Victor 47-5225. | 3 |
| 3. Crying in the Chapel June Valli, Victor 47-5368; Ella Fitzgerald, Decca 28762. | 1 |
| 4. Oh Pee Wee Hunt, Capitol 2442. | 5 |
| 5. Dragnet Ray Anthony, Capitol 2562. | 6 |
| 6. Eh, Cumpari Julius LaRosa, Cadence 1232. | 8 |
| 7. No Other Love Perry Como, Victor 47-5317. | 4 |
| 8. P.S. I Love You The Hilltoppers, Dot 15085. | 7 |
| 9. Ebb Tide Frank Chacksfield, London 1358; Vic Damone, Mercury 70216. | 10 |
| 10. Hey, Joe Frankie Laine, Columbia 4-40036. | — |

Tunes Moving Up

These are not the second top ten tunes. They are songs on which there is much activity and which could move up into the *Down Beat* Scoreboard. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

| |
|--|
| 1. Rags to Riches Tony Bennett, Columbia 4-40048. |
| 2. My Love, My Love Joni James, MGM 11543. |
| 3. I Love Paris Les Baxter, Capitol 2479. |
| 4. From Here to Eternity Frank Sinatra, Capitol 2560. |
| 5. Many Times Eddie Fisher, Victor 47-5453. |
| 6. Ricochet Teresa Brewer, Coral 61043. |
| 7. Pa-Paya Mama Perry Como, Victor 47-5447. |
| 8. Miserable Love Bobby Wayne, Mercury 70211. |
| 9. Story of Three Loves Jerry Murad-Richard Hayman, Mercury 70202. |
| 10. In the Mission of St. Augustine Sammy Kaye, Columbia 4-40061. |

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**RICHARD
HAYES**

"Moonlight"

AND

"LONELY"

MERCURY 70215



**EDDY
HOWARD**

"Skirts"

AND

"The Price
I Paid
For You"

MERCURY 70225



**GEORGIA
GIBBS**

"Bridge
Of Sighs"

AND

"Home
Lovin' Man"

MERCURY 70238



**RUSTY
DRAPER**

"Lighthouse"

AND

"I LOVE
TO JUMP"

MERCURY 70188

Jazz Reviews

**DOWN
BEAT**

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Al Cohn Quintet

I'm Tellin' Ya
Jane Street
That's What You Think
Ah-Moore

Rating: ★★★

A swinging, inventive session that brings credit to all concerned. Except for the poignant line of *Ah-Moore*, Al's originals are of no major import by themselves, but they do provide a sound base for first-rate solos.

Trumpeter Nick Travis, currently wired for sound in the Sauter-Finegan band, displays an important jazz talent in the freedom allowed him here. His conception, phrasing, and swing are kinetically individual. Only his tone takes on an occasional shrillness. Al Cohn always has something worth saying, and in *Ah-Moore* constructs his best solo in recent months. Max Roach, Horace Silver, and Curly Russell provide a potent example of how a rhythm section should function.

Horace's solos are increasingly more structured and Max lays down a skilled, non-superfluous chorus in *That's What You Think*. Gus Grant deserves commendation for arranging for a good recording job. This one's a pleasure all around. (Progressive PLP 3004)

Tadd Dameron

Philly J. J.
Choose Now
Dial "B" for Beauty
Theme of No Repeat

Rating: ★★★

Just barely three. Dameron, one of the exceptionally gifted modern jazz writers, has achieved a few moments of fused meaning here, but the overall effect too often approaches the mechanical.

Best examples of this are *Theme* and *Dial "B"*, where the leader's delicately meditative piano is in painful contrast to the static quality of the surrounding writing for the band. *Philly J. J.* and especially *Choose Now* move more, largely because of valuable solo contributions by trumpeter Clifford Brown and tenor Benny Golson—both from Philadelphia.

Brown is solidly in the Gillespie tradition with a firm tonal quality of his own. Golson has been molded by Hawkins and Webster and in *Choose Now* plays with distinctive, long-line imaginativeness. Tadd's writing here is a victim of his own high standards in the past. He is capable of a great deal more totality. (Prestige PRLP 159)

Harry Edison

These Foolish Things
Indiana
September in the Rain
Pennies from Heaven

Rating: ★★★

It is indeed a pleasure to see the former Basie trumpeter get solo space on wax with his own group and for more than a brief spot. This handsome package, entitled *Sweets at the Haig* and recorded at that Hollywood club last June, does much to show why so many musicians rank Edison with the best of the hornmen. His fat, soulful tone and personal, humorous style explore four pretty standards at length, aided by Arnold Ross' piano, Joe Comfort's bass, and Al Stoller's drums.

Things has good bass in the intro and behind Harry, fair piano that, like most nitery boxes, is slightly out-of-tune, splendid Edison after he warms to his task, and an elaborate coda. Comfort and Edison don't get into rapport on *Indiana* until nearly the end of Harry's solo; again Ross' work is ordinary. *Rain* is the best of the four, as Harry comes through neatly and the group achieves its best unity. Stoller sparkles on *Pennies*.

This one's well worth the price just to get this much of Edison in one chunk. (J.T.) (Pacific Jazz LP 4)

Stan Getz

Pennies from Heaven
Budo
Jumpin' With Symphony Sid
Yesterdays

Rating: ★★★★★

Here's volume II of *Getz at Storyville*, recorded live at the Boston club and spotting the tenor man with Jimmy Raney, guitar; Ted Kotick, bass, and the late Tiny Kahn, drums.

The quality level is lower on this one, with only *Pennies* standing out as clearly five-star material. It's all Getz, and he flows through seven entire choruses in swinging, definitive style, building all the way. The rhythm section drives, and only Stan's slightly-too-cute ending detracts.

Budo's fast tempo seems slightly uncomfortable to Stan, but Haig's



ON HAND at the new Howard Rumsey band's inaugural concert at Hermosa Beach, Calif., Lighthouse were trumpet men Chet Baker, left, and Miles Davis, center, here talking with Sweden's Rolf Ericson, who took Shorty Rogers' place as a Rumsey regular.

solo is excellent, Raney's is good if unforceful. Tiny drives immensely during the four-bar chases and his drum bit. Stan never gets off the ground on *Sid*, but listen to Kotick here. They choose a walk tempo for *Yesterdays*, Getz plays well, receives great support from Haig.

The first two sides give this LP the fourth star. (J.T.) (Roost LP 411)

Stan Getz

You Go to My Head
Fools Rush In

Rating: ★★★★★

Head was a 1950 date on which Stan's dry ice tone was at its most controlled. He has since expanded his sound and developed an even more swinging beat, but this side stands as a brilliant example of movingly lyrical jazz. Al Haig contributes a briefly expressive solo; Don Lamond is on drums, and it may be Tommy Potter on bass.

Fools was cut in 1952 at Stan's last date for Roost before he joined Norman Granz' label. It's Stan all (Turn to Page 16-S)

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Jazz Reviews

(Jumped from Page 14-S)

the way backed excellently by Frank Isola, Bill Crow, and Jimmy Raney. (Royal Roost 578)

Ted Heath

The Champ
Eloquence
Do Nothin' Till You Hear from Me
Pick Yourself Up
Blues for Moderns
Fourth Dimension
Etropect Dark Eyes
Solitude
The Hawk Talks
I Got It Bad
Rhapsody For Drums

Rating: ★★

This is a surprise—a vastly more energized Ted Heath band than has ever been indicated on records here before. Recorded at Heath's 89th London Palladium Sunday concert in April of this year, the recording catches the enthusiastic rapport of the crowd and the musicians. In terms of reproduction, it is the best on-the-scene jazz recording yet issued—another tribute to London engineers.

It's not all good. The arrangements are eclectic, strongly influenced by Kenton scores in the more modern writing, overly saccharine in some of the ballads, and quite pretentious in the originals. Oddest of the latter is Dollimore's *Fourth Dimension*, which sounds as if it had been written in sections over a period of years and never had been interrelated. It combines a scat Latin vocal by Dennis Lotis, an attempt at a Kay Davis use of Lita Roza's voice, brief jam bits by tenor Danny Moss and trumpeter Bobby Pratt, and inorganic changes of tempo. It adds up to multiple confusion.

Yet the better instrumentalists transcend the arrangements, and the band as a whole comes through on *The Champ* and the other up-tempo tunes as a swinging unit. Most valuable result of the LP is the introduction of the first-rate trombonist, Don Lusher, who even makes *Dark Eyes* worth rehearing, and bassist Johnny Hawksworth, who is a far better soloist than arranger.

This averaged down to three stars because of weak places like *Solitude*, *Eloquence*, *Do Nothing*, and the preposterous *Rhapsody for Drums*. But it's worth many plays for Lusher, Hawksworth, the band as a whole when it's not stifled by its book, and the clean, full-bodied recording. Let's give the engineer five stars, anyway. (London LL 802)

Modern Jazz Quartet

All the Things You Are
La Ronde
Vendome
Rose of the Rio Grande
The Queen's Fancy
Delaney's Dilemma
Autumn in New York
But Not for Me

Rating: ★★★★★

First four have already been issued on 78 and EP. Second side is new and will soon be available in all speeds. These are extremely pleasurable in all ways—swing, sound, overall musicianship, and consistent thematic interest (*But Not for Me* is the only relatively weak band in regard to conception). These are also major initial steps in the evolution of extended form in jazz.

John Lewis has contributed four originals and brilliant arrangements (but one) of an equal number of standards worthy of expansion. In exploring the possibilities of more structured jazz, Lewis is beginning simply and surely.

Lewis' writing is of a charm, meaningful direction, and spare unpretentiousness. There is also a quiet humor as in *Vendome* and *The Queen's Fancy* which bring to mind an 18th century cat, time-machined to now, and wailing on a sunny morning in May.

Milt Jackson, an inexplicably underrated vibist, Kenny Clarke, Percy Heath, and John on piano are superb all the way through. Lewis, as the notes indicate, writes parts for the drums, and Klook knows whereof he reads without losing his pulsative sureness.

Rather than pick out personal favorites, I'd recommend your choosing your own particular delights from this buoyant collection. These records bear a lot of study by both musicians and lay listeners. That Lewis is an undeniably major figure in contemporary jazz is shown by the fact that deceptive simplicity of this quality is the hardest achievement of all to come by in any form of communication. (Prestige PRLP 160)

Thelonious Monk

Carolina Moon
Hornin' In

Rating: ★★

Carolina Moon, a good choice, would have made it except for the lengthy, ill-advised unison opening. The underlying polyrhythm is interesting, though, and warrants further exploration. Rest of the side has good choruses by Kinney Dorham, Lou Donaldson, Lucky Thompson, and a brief comment from Monk.

Hornin' In, a Monk original, never gets started. Perhaps more than three minutes are needed to expand Monk's original themes in

general, e.g., Jimmy Raney's eloquent extension of *Round About Midnight*. Only Dorham blows with much conviction on this side, though Monk, Nelson Boyd, and Max Roach provide a good beat. These were recorded May 30, 1952. (Blue Note 1603)

New Directions: Teddy Charles, Hall Overton, Ed Shaughnessy

Mobiles
Antiphony
Metaphizing
Decibels

Rating: See Below

Volume II of Prestige's *New Directions* series merits more extended comment and explanation than record review space affords and that it'll receive in next issue's *Counterpoint*. The compositions are originals by Hall Overton and Teddy Charles.

More ambitious in intent than John Lewis' work with the Modern Jazz Quartet, it is inevitably less successful. As Overton points out, "it is much too early to achieve perfection in such an experimental style," and, also, the higher you aim, the likelier you are to miss complete fruition. This, I believe, is a very valuable contribution—as was the first in the series—to jazz.

It represents one of the many ways in which jazz will continue to grow.

I have not given this set a rating because, for what it attempts to do in jazz, there are very few recordings with which to compare it. And ratings are based on comparison. It is much like trying to assess John Cage's *String Quartet* (Columbia ML 4495) in terms of the rest of western quartet literature.

A paraphrase of what Alfred Frankenstein said of that work applies to these: "... one leaves it wanting to go back, knowing that one has not fully understood, and with the suspicion that that which first seems most forbidding may in time turn out to be the most rewarding. It has happened before." (Prestige LP 150)

Johnny Smith

Sometimes I'm Happy
My Funny Valentine

Rating: ★★

Sometimes is a 1952 session, with *Valentine* having been made around the beginning of this year. The earlier side is too tightly bound by the arrangement, though the guitar-tenor voicing still sounds vigorously mellow. Solos by Getz and Smith build up tension but are too truncated and stop short of fulfillment. Dig the tremendous beat of Sanford Gold, Bob Carter, and Morey Feld.

The *Valentine* is a lush, lacy one with no basic strength in conception. This kind of Smith begins to sound repetitious. It makes for fine background for gentle conversation, though. Personnel includes Eddie Safraniski, Don Lamond, Sanford Gold, and in the ensemble, a tenorist who is not Getz but he and Stan were once known as siblings. (Roost 578)

Willie (The Lion) Smith

When the Saints Go Marching In
The Lion Steps Out
Stop It! Joe!
The Romp
Way Down Yonder on Bourbon Street

Rating: ★

This would have been a notch higher had there been more of the Lion, better musicianship from the others on the date, and less of such dreary "originals" as *Stop It! Joe!* and *Bourbon Street*. Myra Johnson, the vocalist on these two and *The Saints*, sounds like she might be a good blues singer, given the right material.

The Lion, a sturdy exemplar of the early New York piano playing

that flowered in the work of Fats Waller, always swings but often lacks sustained imagination. Imagination is also absent in the work of trombonist Jimmy Archey, trumpeter Henry Goodwin, and tenor-clarinetist Cecil Scott. Keg Purnell is on drums and the still-driving Pops Foster on bass.

Blue Circle can do a valuable service in recording the older jazzmen—but with more care and seriousness than this set indicates. (Blue Circle BCR-500, 501, 502)

George Wallington

Squeezer's Breezer
Among Friends
Variations
My Nephew and I
Ours
I Married an Angel
Cuckoo Around the Clock

Rating: ★★

Another index of George's growth both as pianist and writer. All are Wallington originals except for *Angel* and Leonard Feather's pleasant ballad, *Ours*. Best of the Wallington is *Variations*, whose theme is the earlier *Polka Dot*. The lyric middle section is one of the highlights of the LP as is *Among Friends* and the brightly affectionate, *My Nephew and I*.

Neither the compositions nor the playing, however, yet mark Wallington "a giant"—as the notes say. The compositions are perhaps more matured than the playing. George still has the tendency to lose himself in impressionistic sounds on ballads and his up-tempo performances, though they come very close to capturing the Powell dynamism at times, lack sufficient left hand. The test still is what would happen without a rhythm section. (Prestige LP 158)

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Dixie Makes Sammy Run—Away

Sammy Davis was a little surprised at not being given an all-vocal blindfold test, because of his unique vocal reputation. However, his keen interest in jazz, suggested that a preponderantly instrumental session might produce more intriguing results; and, because of his penchant for mimicry, several sides were included on which certain people sound confusingly similar to certain other people.

Sammy was given no information whatever about the records played for him, either before or during the test.

The Records

1. Ray Anthony. *Jersey Bounce*

(Capitol). Leo Anthony, baritone.

I like that. I didn't care too much for the baritone thing in the beginning . . . they almost lost it with the baritone. But I've heard that thing so much and especially on all of the latest records—they think they have got to do that to sell the records, but the records just don't swing afterwards.

It's not Les Brown. I know it's an okay band but I don't know who it is. I'd give it a three rating.

2. Oscar Peterson. *Spring Is Here* (Mercury). Oscar Peterson, vocal.

The first 16 bars he had me fooled, but real good. I'd say off-

hand that that was Nat's brother, but he wouldn't use an echo chamber that harshly.

The first 16 bars were a gas—wow!—but then he went off a little bit, I think, tonewise. I think he's trying to create a mood, and it almost sounded in the beginning that it might be something that Nat had cut four years ago with the trio, and that kind of flipped me. But then when I didn't hear the fiddles after the first eight bars, that kind of convinced me, along with the echo chamber, that it wasn't Nat.

I'd say it was a fair record. Give it two stars.

3. Max Roach. *Sfraz* (Debut). Gigi Gryce, alto.

You got me stumped this time. I haven't the faintest idea who that was. It's got to be either Art Blakey or Kenny Clarke or one of the guys from the bop school of drumming, and then again, it didn't sound like them.

I didn't particularly like it. It was like nothing happened . . . like a monotone type of a thing that just kept going on and on when I thought it might get into something solowise with the musicians. The alto sax sounded very familiar—but I don't know who it was.

I'd give it one and a half.

4. Duke Ellington. *Ballin' The Blues* (Capitol). Jimmy Grissom, vocal.

That's probably the most humorous record I've ever heard. This is another thing that is confusing me. It started off with a Basie type thing—it could be Basie.

I didn't like the blues singer. I don't like blues too much except for a couple of guys—Jimmy Witherspoon kills me. My pet peeve with blues singers is that they let the last words go in each phrase and you can never hear them.

The band was swinging, except when he was singing they got into a thing where somebody must have said "Wait a minute, while we're arranging this; let's remember that we've got to sell down south, too, so let's get a thing going continuously . . ." Ah . . . h . . . h, like a real stereotyped rhythmic bluesy type of thing and—why they must do this I'll never know!

But the record, man, because it's so humorous, and the ending especially, I'd give it three.

5. Lars Gullin. *Holiday For Piano* (Prestige). Gullin, baritone; Ake Persson, trombone; Jack Noren, drums.

I like that very, very much. Maybe I lean toward progressive jazz more than anything else. This to me is so much better than anything you've played. So relaxing, it's not taxing on the ears.

I think it's Gerry Mulligan, isn't it? The only thing that stops me from saying it's Gerry completely is the fact that there's a trombone. The trombonist kicks me, too. It might be Kai.

I love the drummer—gee, he sounds like Chico Hamilton. Chico plays with the greatest taste in the world, and he swings. The most difficult thing is to keep it swinging and light and wonderful without the piano.

I love the record. I'd give it four.

6. JATP. *Cotton Tail* (Mercury). Buddy Rich, drums; Charlie Shavers, trumpet.

I'd say that was Louie Bellson. But wow, here goes another pet peeve, boy. If I had my way, with a few notable exceptions there'd be no more records with people yelling on them.

It sounds like a bunch of ban-shes wailing, and you can't hear what the musicians are playing. The people who are yelling are a bunch of idiots. I bought the first album that Granz ever put out, and I never bought any more, because I like to hear music.

I couldn't hear what Louie was playing, if it was Louie. The guys were drowned out, and the things Cat Anderson did, whew! If a guy's going to play high I dig Maynard—at least he gets up there, and if you are going to play high I think this is the way you should play.

I'd give it a two rating—no more, wow!

7. Oscar Peterson. *Salute To Garner* (Mercury).

It could be one of two people—it could be the one that Oscar did of an imitation of Erroll Garner, but I think it's Erroll. It's nice and it's light. You get a pleasant feeling listening to it. The secret behind Erroll's recording so well is Mitch. Mitch has got the greatest technique in the world for recording Erroll. It's not just a cut and dried kind of thing where you

Nitery Serves As Jazz Lab

New York—A unique Jazz Workshop has begun at the Putnam Central Club in Brooklyn under the direction of Charlie Mingus, bassist-composer, and John Parros, manager of the club.

The Friday night Workshop sessions are designed to present new jazz compositions written both by the participating musicians and other young composers. Though the musicians play for listening and dancing, they also enlist the cooperation of the audience to allow them to rehearse the new compositions for each night at the session before presenting them in final form later in the evening.

In line with plans to enable various record companies to record some of the sessions, Debut cut the opening Sept. 18 Workshop in which J. J. Johnson, Benny Green, Kai Winding, John Lewis, Charlie Mingus, Arthur Taylor and former Tristano trombonist, Willie Dennis, took part. Rudy Van Gelder supervised the recording, and an LP release is scheduled soon.

Art Blakey, Brew Moore, John Lewis, and Percy Heath were featured at the Sept. 25 workshop, which also included a dance contest. The winning couple in the modern dance division received a cash prize with second and third place winners gaining records. Howard McGhee participated in the Oct. 2 session.

walk in and record this and that. Too bad some other people don't have that idea.

Three stars.

8. Max Kaminsky. *Jazz Me Blues* (Brunswick).

Well, what are you gonna do? There's gotta be Dixieland, but I don't dig it. I'm sorry, I never liked Dixieland—the nicest thing about that record was the last four or eight bars. Those endings I like.

I didn't dig it—I'm telling you—so I'm going to give it one star.

9. Woody Herman. *Blue Lou* (Mars). Nat Pierce, celeste.

I love that. I love that. That's Woody Herman if I'm not mistaken. I love this man. I love everything he does—he can't go wrong as far as I'm concerned. The record is just excellent, I think. I get the feeling that this man is always trying. A lot of guys put out such tasteless wax—Woody's never done that.

I dig Woody so much—both as a musician and personally. Even when he had the Four Brothers band and he was the least progressive playing of the guys in the band—to me he was so cute and so wonderful and most of the things were so humorous.

Like he knew that the guys were putting him on, but he didn't care, because he had the swingiest band in the world. He lets people know that he gets a big kick out of playing music, and I wish there were 20 more guys like Herman.

I'd give this record five stars; solos were excellent, and Nat playing celeste is the end. I dug him from way back when he was with Shorty Sherock.

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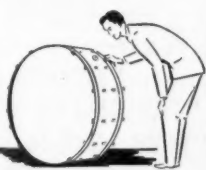


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Folksy Music

By HINTON BRADBURY

Roy Rogers and Trigger will be spotlighted in the State Street Christmas Parade in Chicago Nov. 21 and then on to Philadelphia for Gimbel's big Thanksgiving Day Parade the 26th. New Year's Day Roy and Dale will ride their sponsor's float in the Parade of Roses preceding the Rose Bowl game in Pasadena.

Jean Shepard and Ferlin Huskey, Capitol recording team, best known for Dear John Letter and Forgive Me John, are currently on a seven-week tour of one-niters extending from southern Texas to several dates in Canada.

Redd Harper, Capitol's gospel singer, stars in the soon-to-be-released Sunday On The Range, first film by the new Delta Films religious production company in Hollywood.

Cisco Kid (Duncan Renaldo), of TV fame, is back in the saddle and working a new series following recuperation from a broken neck, result of a movie stunt accident.

Roy Acuff and his Smokey Mountain Boys and a Grand Ole Opry unit are now in Korea on a 20,000 mile tour entertaining United Nations troops.

Skeets McDonald booked into Texas, Oklahoma, Missouri and Arkansas for October and November . . . Ernest Tubbs back in Nashville after successful dates on west coast . . . Jim Reeves returns to Shreveport and KWKH Louisiana Hayride after dates in Detroit . . . Cherry's Open House, new Hugh Cherry country show in Nashville, a must for all on Saturday afternoons . . . Johnny Bond, Columbia, back at his home after three months in Texas, Oklahoma, and Louisiana . . . Jimmie Davis, former governor of Louisiana, and ranking folk singer and composer, being urged to make the race again in his home state.

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show in western states is Town Hall Party, Saturday nights 10:30 to 12:30 on Los Angeles Times station KTTV . . . Film Exhibitor Jack West and Mrs. West of Westville, Okla., name new son Rex Allen West for cowboy star.

Carolina Cotton first Hollywood artist to volunteer for entertainment duty in Korea during Christmas holidays—will be her fourth overseas visit to GIs . . . Wade Ray and Ozark Mountain Boys on steady tour of clubs and ballrooms in the west . . . George Morgan of Candy Kisses and Grand Ole Opry fame, guest soloist with Nashville Symphony as more than 10,000 watched and listened and loudly approved.

Gene Austin in Houston's Shamrock for two weeks . . . Chill Wills and Minnie Pearl to same city this

Moral: Never Talk To Krupa About His Playing Schedule

By Jack Egan

Gene Krupa was granted a few days respite from the JATP grind by impresario Norman Granz during the early days of the tour, and it seemed an ideal time to snag the drummer for an interview at his Yonkers, N. Y., home.

On arriving at the rambling Westchester manor, I was informed that the musician was "practicing." I heard no sounds of drums, tympani, or piano—his three favorite instruments—but I made my way to the bar and mixed up two scotch and plain waters anyway. I can take a hint.

"Did you play at all during your three-month layoff?" I asked, pencil poised over note paper, when Gene appeared.

Played Twice A Week

"Twice a week, weather permitting," Gene said proudly. "Even the night I did the *Down Beat* concert in Chicago I rushed right back on an early morning plane to be here in time to play at 11 Sunday morning."

"And you played?" I queried, remembering the weather had interfered in Chicago.

"Naw," he nawwed. "It rained. But I made up for it the rest of the summer. Only had two bad dates out of 14 times out."

"Jam much?"

Free Food Helped

"Toward the end of the season. We had a good crowd at St. Nick's Oval one Sunday, but there was

month for Bill Williams' annual Capon Dinner for charity . . . Jimmy Boyd dividing his time between his new TV show Christmas Every Day, guest appearances, recordings and Hollywood Professional School.

free food to go with it."

The music business sure has changed, I thought to myself. New they give away free food to get an audience.

"And the weather, how does that affect your playing? Make the skin soggy, I suppose."

"Pretty tough for anybody to play good in a rainstorm, but when the chips are down you don't mind."

"Did you catch much of the big time talent during your layoff?" I continued.

Mostly On TV

"Yeah, quite a bit," Gene answered. "But mostly on television."

"How about a few favorites?" I coaxed. "For instance, who do you think is the best man around? Yourself excluded."

"I still like Jackie over in Brooklyn. And that Philadelphia boy, Roberts, is as good as any."

What About Singers?

"Impressed by any singing you heard?" I continued.

"Sure," Gene smiled. "I get a big kick out of the way Barlick sings out. Comes through clear as a bell even though he's way off mike."

Mills? Roberts? Barlick? Krupa must be giving out with the double talk, I thought. Better try a switch.

"When you did play, I suppose you went down and worked with Condon and the boys?" I asked.

"What else?" Gene retorted.

"Condon's not only manager of my club, but our heaviest hitter. Wouldn't play without him."

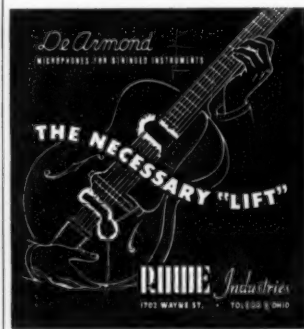
Who's On First?

"I've heard of Eddie managing his club, but what's with this team and hitting routine?" I patiently asked.

"Eddie?" Gene asked. "Why, I've only seen Eddie Condon once all summer. I'm talking about Tommy Condon. Great ball player. We couldn't have had such a good season without him. Come on out here," he added, rising and heading for the bar. "I want you to see the trophy I won."

"To Gene Krupa," the gold softball trophy read, "Most Valuable Player Award. Krupa's All Stars. Yonkers Softball League."

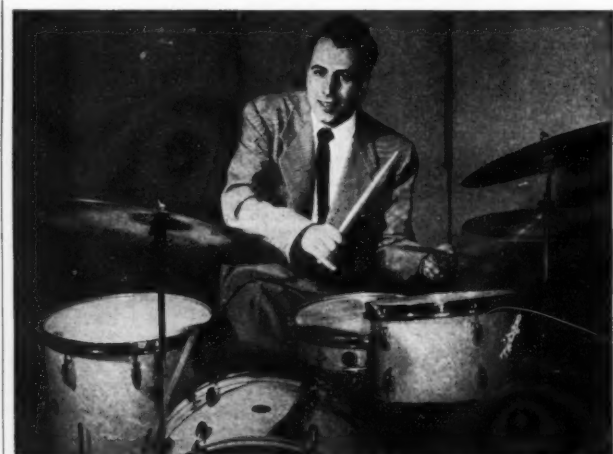
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JUST TWO of the Dinning Sisters recorded the new Dinnings' Decca record, *As Long As I'm Dreaming*. Even though three voices are heard, Sister Jean, left, supplied two of them (via multiple tape) and Ginger made the third.

Counterpoint

By NAT HENTOFF

As of this issue, I shall be reviewing most of the jazz records covered in *Down Beat*. Since this is a highly responsible function, some preliminary indications of my ideas on record reviewing and jazz in general may be appropriate.

In my own experience, knowing the inevitable, personal predispositions of critics I read helps me to evaluate their judgments. For example, I now ignore almost all of B. H. Haggin's comments on contemporary classical music, because he has admitted that his ear just doesn't find many meaningful sounds in present-day composers' output.

But I've found much of value in what he's had to write on Schubert, Mozart, and almost all the rest of pre-20th century music. The same is true in other fields. I've learned a lot about radio and TV from John Crosby, but only after discounting some of his private cuds-sac.

Let me start with ratings. Let's admit that ★★★★★ records are just

not likely to come around every issue. We may even be lucky to have a dozen a year. And you're likely, too, to see few ★★★★★ awards, because a four star rating means "very good." Not just "good," but "very good." I think that ★★★ is a quite respectable rating, and to get above three stars, a record should be a particularly creative, out-of-the-ordinary release. In my opinion, I mean.

Respect for Readers

I respect the readers of this magazine too much to anticipate their ever buying any record, no matter how many stars it receives, without first listening to it, themselves. Or as George Bernard Shaw said: "Do not do unto others as you would that they would do unto

you. Their tastes may not be the same."

So these are, at best, signposts for people with tastes roughly approximating mine. And that's all any record reviews are, and never let anyone tell you differently—unless the review also attempts to predict how much the record will sell. *Down Beat* reviews do not.

As to whether one reviewer's taste deserves more of your attention than another's, that's for you to decide. You can tell how much music a reviewer knows, how long and intensively he's listened to jazz, and whether he has a set of standards, however viable, as to what good jazz is.

To return momentarily to a personal example, I will listen to almost everything in classical records Alfred Frankenstein recommends and buy a fair proportion of them. I am apt, however, to be initially skeptical of almost anything Irving Kolodin recommends. I happen to trust Frankenstein's taste a lot more.

The best way for me to describe my general view of jazz and what will be covered as jazz in these reviews is to recall the last several years of programming I did for my former jazz radio show in Boston. For the last five years, an average brace of programs would include Bessie Smith, Sarah Vaughan, Sidney Bechet, Charlie Parker, Louis Armstrong, Ben Webster, Vic Dickenson, Lee Konitz, Sister Rosetta Tharpe, Lester Young, and Duke Ellington. I don't mean these are necessarily my favorite jazz artists, though some are, but I want to indicate that my tastes cover the whole range of jazz.

I try, so far as I can, to avoid pre-labeling and arbitrary categorization. Not all good jazz is contemporary and not all contemporary jazz is good, and the same is true for any period in the evolution of jazz.

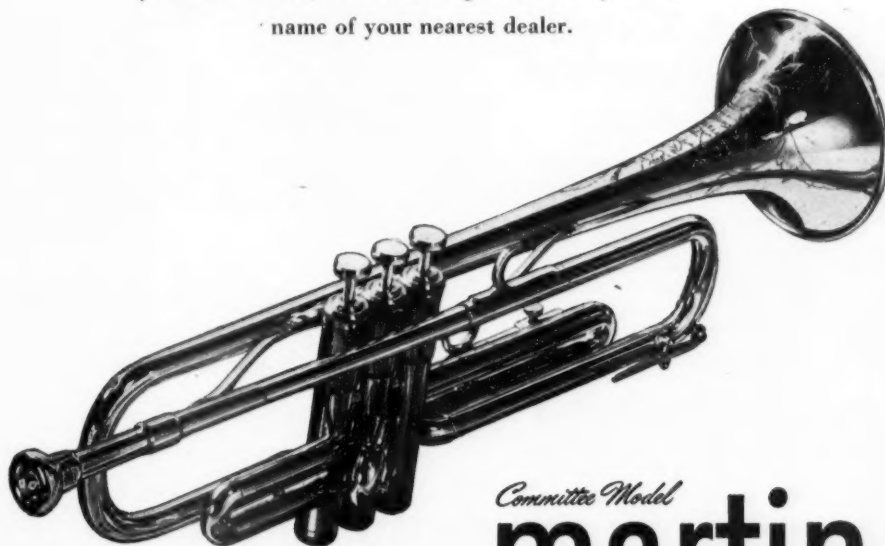
My more specific predispositions will become evident in the weeks ahead. I try to be objective, but I don't always succeed. The reason is that I'm not yet dead.

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Accordion To Scholl

By CLIFF SCHOLL

To carry on the discussion of the 3-2 bass fingering system versus the 4-3 method, it should be particularly noted that the 3-2 system destroys all the lefty fingering standards established from the early days of music by the master musicians.

The structure of the hand is such that it is sensible to utilize the reaching power of the fingers. As demonstrated in the chart (*Down Beat*, Oct. 21), the fifth finger should play the Eb bass, and the 2nd finger will just naturally fall into position on the C Minor.

Try the Fourth

Try using the fourth finger on Eb, and words are unnecessary. The 3-2 system produces all sorts of hand aches, whereas the 4-3 plan eliminates this entirely.

Some accordionists will argue that the tremendous variation in hand sizes is an important factor to consider. I have come across students with deformed fingers, and that is when the fifth finger is more important than ever. In my forthcoming method book I will stress this type of fingering.

Chromatic Hardest

Without doubt, proper execution of the chromatic scale requires more skill than any other form on the bass. Until Frosini became my

teacher I had much difficulty with this maneuver. Examine the example on this page which clearly proves my point.

I have taken, with the permission of the T. B. Harms Co. N.Y., *Old Man River*, from my *Album of Jerome Kern Transcriptions*. This four-bar passage not only does the aforementioned but also will help

Old Man River



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Gretsch Spotlight

"That Great Gretsch Sound" Draws Rave of Still Another Drum Star, Don Lamond



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This year, again, Don rides high in the nation's annual drum polls (one of the 6-out-of-the-first-10 winners who play Gretsch Broadkaster)! Seen most recently playing with Milton Delugg's band on two TV shows simultaneously (Morey Amsterdam, Herb Shriner), Don is a long-time Gretsch user. Says Don, "Gretsch Broadkaster, greatest drums I ever owned." Hear the reason for his preference — that unmistakable Broadkaster tone — at your Gretsch dealer, or write for free catalog of the outfits played by the drum "greats." Just address Dept. 11453, FRED. GRETSCH, 60 Broadway, Brooklyn 11, New York.

Fad For Trick Sounds Is A Riddle To Nelson

Hollywood—"I'm going to avoid trick sounds and stick to sound musical principles," says Nelson Riddle, the crack arranger-conductor who reached top billing this month as a featured bandleader on Capitol.

"Any so-called 'sound' achieved mainly by instrumental distortion by the musicians, or by unique effects provided by the sound engineers, is not an authentic musical sound, in my opinion, and will not succeed in the long run.

New 'Trade Mark'

"I have a bit of a trade mark idea I'm introducing, but it's based on nothing but a combination of standard instruments to get a new tonal effect. Secret? Of course not. It's just an outgrowth of that harp-celeste-piano idea I used on Nat Cole's record of *Pretend*."

In keeping with the recent trend to develop familiar themes from radio and film background music into song hits, one of Riddle's first sides was his own original treatment of the theme from the *Martin Kane* TV drama series.

Nelson's instrumental combination consisted of four trombones (no trumpet), a string section, woodwinds, and standard rhythm section, plus the harp and celeste. He said he expected to make this his established format, except for use of trumpet at times. "I can make this unit swing, too," he added.

Riddle's *Martin Kane* theme is

backed by a new song by Chuck Lowry, onetime Pied Piper, and Al Rinker, onetime "Rhythm Boy," entitled *Make Believe*. The vocal is by Pat Auld, wife of saxman Georgie, who used to sing under the professional name of Patti Powers.

Speaking of her emergence from retirement, Mrs. Auld said, "The big thing on this record is Nelson's band. I want to see bandleaders like Nelson back in the spotlight again. A singer with a band should be merely part of the scenery."

It might be added that Mrs. Auld is a very effective part of the scenery, and she sings okay too. —holly

Dog Days

San Francisco—Clancy Hayes, banjoist and vocalist with the Bob Scobey band at El Rancho Grande, has the shaggy dog (jazz styled) yarn of the year.

Clancy takes his Scotch terrier to work with him and the dog waits in the car while Clancy is on the stand working. In the intermissions Clancy takes him out a drink of water. When he asked the bartender at the club to fill an empty beer bottle with H₂O for the pooch, the bartender quipped "Why don't you give him the beer?" And Clancy topped it deadpan by replying, "I can't. He has to drive."

Dewey Bergman Joins New Firm

New York—Dewey Bergman, former artists and repertoire man at Victor and King Records, has joined the new firm called Benida Records as a&R director and vice president. Company, on the lookout for new talent, has asked disc jockeys to recommend artists in their locale whom they feel would be good record sellers. First persons signed by Benida are vocalist Mark Stuart and the band of Bob Dewey.

Victor Signs Up Wyoma Winters

New York—Recent new talent signed at Victor includes pop singer Wyoma Winters and in the rhythm and blues field, Sonny Terry, Square Walton, and Sam Butera.

Terry is a veteran blues vocalist and harmonica player who has recorded for many small labels. Butera, a tenor player, heads a small band in New Orleans where Danny Kessler signed him.

Andre Previn has been re-signed to a contract, and in the International department, Mexican film star, Pedro Vargas, was also re-signed.

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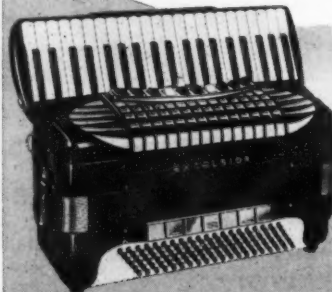


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Strictly Ad Lib

(Jumped from Page 3)

latter's appearance at the Fairmont with his show . . . Don Ewell joined the Kid Ory band on piano during their stay at the Hangover in October, and Bob McCracken took over on clarinet with the group . . . J. D. Foster now the intermission pianist at the club . . . Johnny Cooper on piano in the new Barnaby Conrad bistro, The Matador . . . Ellis Horne has joined the Bob Scobey band at El Rancho Grande on clarinet . . . The George Lewis band, due into the Hangover Nov. 2, will make a local TV appearance on KPIX for the San Francisco Museum of Art with Phil Ellwood, KPFA musicalist, putting the show together.

Wilbur Barranco teaching a course in the history of jazz again at the University of California, and the school is also offering a jazz workshop this year . . . Fantasy records has three LPs coming out this month, one each for Red Norvo, Cal Tjader, and Charlie Mariano . . . Dave Brubeck vacationing in town in October while expecting another little Brubeck . . . Bull Reuther, bass man formerly with Dave Brubeck and Erroll Garner, rejoined the latter during his run at the Black Hawk.

—ralph j. gleason

BOSTON: Stan Kenton's first Boston shot in years was booked into the Roseland-State where his first band played over 10 years ago . . . Woody Herman flashed

into the same area during the same week, sporting a brand new brass section headed by Johnny Howell's trumpet. The Herd was rumored to be picking up Joe MacDonald on drums. Faith Winthrop set to audition as chirper at presttime.

Storyville was jammed for Louie Armstrong's opening with Billie Holiday and Josh White set to follow. Artie Shaw broke in his new Gramercy 5 at the Hi-Hat as Slim Gaillard and Earl Bostic planned to follow . . . June Valli due into Blinstrub's as Lena Horne cancelled out . . . Al Vega pulled out of Darcy Room by AFM local over summer loot hassle. Move tossed new trio out of work.

Jazz Workshop was center of guest activity as Charlie Parker, Louie Bellson, Nat Pierce, Kenny Clarke, George Shearing, Cal Tjader, Jean Tillmans, Bill Clark, and Al McKibbin all visited during their stay in Boston. Workshop's basic structure has been requested from three major cities . . . Jazz Jockey John McClellan bringing in Charlie Parker and strings for single concert in Jordan Hall, Oct. 25.

Sandy Solo made the rounds with Boston jockeys on strength of stir with new disc There I Go . . . Louie Bellson may form quintet for spring booking if newly-cut big band sides for Norman Granz make any noise . . . Symphony Sid duplicating his New York stint with booth in Hi-Hat for 10-to-midnight record show nightly over WCOP.

—bob martin

MIAMI: Fran Warren brightened the scene considerably in her early October stint at the Olympia theater . . . Preacher Rollo's Saints holding the fort for Dixie, and Emil Dewan's Quintones representing the modern phalanx, airing weekly sponsored TV quarter hours. So is bassist Hal Edward's trio, whose guitarist, Tommy Myles, injects frequent jazz licks into a hillbilly show.

Los Chavales De España, re-

pected for the Saxony hotel; Lena

Horne, Dick Haymes, and Johnnie

Ray set for Jack Goldman's Clover

club; Sophie Tucker for three and

one-half months at the Beach-

comber with assists from Harry

Belafonte, Norman Brooks, and

others scheduled

The local symphony season of-

fers as soloists: Rise Stevens, Nov. 1-2; Robert Casadesu, Villa-Lobos, Lukas Foss, Irmgard Seefried, Szymon Goldberg, Pierre Fournier, Maxim Schapiro, and Eugene Dubois . . . The Loumel Morgan ensemble was imported for the Singapore lounge in Miami Beach.

—alex barris

PITTSBURGH: The Pittsburgh Symphony opened its 1953-54 season, its second under the musical direction of William Steinberg. Oct. 16 . . . Nat Cole flipped a capacity house every night of his recent Twin Coaches stand . . . Triple-threat man Jimmy Morgan (trumpet, trombone, vocals) a popular addition to the Harry Bush trio, at the Point View Hotel . . . The Pittsburgh Opera Association has six stellar attractions lined up for the coming season, featuring a local chorus, the Pittsburgh Symphony Orchestra in its entirety, and imported Metropolitan stars to sing the leading roles. Dodo Mar-marosa forming a trio to fulfill a few road dates which have been set up for him . . . Ice-Capades had to schedule an extra performance at the Gardens to help accommodate those whose ticket orders could not be filled in the regularly-booked eight performances.

—charles c. sords

CINCINNATI: Cincinnati's "finest" took over Castle Farm Oct. 9-10 for the annual Policeman's Ball, with Al Morgan in the spotlight. Russ Carlyle slated for Oct. 17, to be followed by Woody Herman on Oct. 24 . . . Ray McKinley, rocked the Topper ballroom Oct. 10, then it was by Joy Caylor's all-girl ork on the 17th.

Rex Dale, WCKY deejay, beaming with pride over a new record in his honor. Sara McLawler, Brunswick jazz organist, has written a Blues For Rex, getting lots of rides from rhythm and blues jockeys . . . The Four Aces helped draw down the curtain on Coney Island's most successful season. Coney's Moonlight Gardens upped its attendance 10 per cent over '52 total, and Ralph Marterie set a new all-time high for a night with 5,564 . . . Ruth Brown and Woody Herman's band are booked for Oct. 26 at the Greystone.

—si shulman

MONTREAL: Plans are underway to have the winners of this year's Jazz At Its Best Montreal musicians' poll appear at a special afternoon jam session. Poll will be conducted for three weeks prior to the jam session which will be held at the Latin Quarter . . . Celia Lip-ton at the Ritz cafe . . . Carmen Miranda at the Chez Paree . . . Jill

I Owe Big Debt To Welk' Says Roberta Linn

By Don Freeman

San Diego—Roberta Linn, the singer with the loveliest black eyes you ever saw, has been away from Lawrence Welk's orchestra only a few months, but—to stamp a phrase—the bubbles are still in her eyes. For four years this dark-haired beauty sang with the Welk organization. During that span she was lifted from the status of band singer to the star of her own TV show on Hollywood's KTLA.

Still, her years with Welk were a happy time, a time for learning and preparation, she recalled recently between shows at the Hotel Del Mar's theater restaurant.

"I owe a tremendous debt to Welk," she said. "He taught me so



Roberta Linn

Terry out of the Chuck Slater group and on her way to Hollywood to try her luck there. Yolande Lisi on vocals and Steve Garrick on piano with Peter Barry's group at Dagwood's on the Strip.

The trend is toward jazz concert LP's on CBC's Trans-Canada Bandstand with Herman, Heath, Ventura, Goodman, Armstrong, and Hampton all well represented . . . Stan Fisher at the Normandie room . . . Shirley Harmer signed to a contract with MGM records on the heels of Denny Vaughan. B'nai B'rith youth house is conducting a series of jazz lectures during October and November.

Rob Adams, string bassist with Blake Sewell and just back from France, re-affirms that there is no love lost between traditional and modern jazz factions there. Sat in with Don Byas while in Paris but spent most of time on Riviera . . . George Rowe, alto sax, formerly with Ted Heath in England, now unemployed here and frantically looking for work to support his family. Can be reached through this column.

—henry j. whiston

TORONTO: Shirley Harmer, 23-year-old singer, was named most promising newcomer in TV at the annual Association of Canadian Radio and Television Artists dinner . . . She also appeared on the Dave Garraway Show Oct. 7 . . . George Shearing in for a week at the Colonial, followed by Nellie Litcher and comedian Billy Gilbert, for a change of pace.

—bob marshall

much that I don't know where to begin to explain it all. Timing, for one thing.

"Also, he taught me to develop a close relationship with the people—so that each person feels you're singing and talking only to him."

Groomed As Solo Act

"Something else—one thing a lot of people don't know is that four years ago when I first joined Lawrence, he said: 'Roberta, as soon as you're ready, after you've worked hard and learned the ropes, I want you to go out on your own. That'll be the goal.'"

"Yet it was strange," said Roberta. "When I left Lawrence there were people who felt something wrong. They had come to think of the Champagne Music show as one big family and it was like I was deserting them or something . . ."

Proves Welk's Hold

"What it shows," she said, "is the big hold Lawrence and the show have on the fans." Also, that Roberta Linn is quite a popular singer.

On the basis of her thoroughly level-headed outlook, it may be worth noting that Miss Linn was born in a southwestern Iowa town with the unlikely name of Gravity. "I like to tell people," she said with a quick giggle, "that I was born in the center of Gravity—because it's true!"

Bud Powell Cuts 6 For Royal Roost

New York—Bud Powell, in a non-exclusive deal with Royal Roost records, cut his first sides for the label, to be released shortly as an LP.

Selections were My Heart Stood Still, Embraceable You, You'd Be So Nice To Come Home To, My Devotion, and Stella By Starlight.

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A Albert, Abbey (Statler) Washington, D. C., h
 Anthony, Ray (On Tour) GAC
B Bair, Buddy (Sheppard Air Force Base) Wichita Falls, Tex., Out 11/8
 Barnett, Charlie (Colonial) Toronto, Out 10/24, nc
 Barron, Blue (On Tour—California) MCA
 Borr, Mischa (Waldorf-Astoria) NYC, h
C Cabot, Chuck (On Tour—Texas) GAC
 Carlyle, Russ (Trinon) Chicago, b
 Caylor, Joy (On Tour) GAC
 Clifford, Bill (Riverside) Reno, Nev., h
 Cugat, Xavier (On Tour—South Pacific territory) MCA
 Cummins, Bernie (Peabody) Memphis, Tenn., Out 11/2, h
D DeVol, Frank (Lido) Long Beach, Calif., b (Saturdays only)
 Drake, Charles (Oklahoma) Oklahoma City, Okla., Out 10/30, pc; (The Club) Birmingham, Ala., In 11/2, nc
 Durso, Michael (CopaCabana) NYC, nc
E Ellington, Duke (Paramount) NYC, In 10/28, t

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 Lande, Jules (Ambassador) NYC, h
 LaSalle, Dick (Statler) Boston, h
 Lombardo, Guy (Roosevelt) NYC, h
 Long, Johnny, Wilmington, Dela., 11/4-6

M McGrane, Don (Radison) Minneapolis, Minn., 11/2-15, h
 McIntyre, Hal (Peabody) Memphis, Tenn., 11/2-15, h
 McKinley, Ray (On Tour—Texas) GAC; (Peabody) Memphis, Tenn., In 11/16, h
 McNeely, Big Jay (Band Box) NYC, 11/3-16, nc
 Marterie, Ralph (Concert Tour) GAC
 Masters, Frankie (Conrad Hilton) Chicago, h
 May, Billy (Palladium) Hollywood, Out 11/1, b
 Melba, Stanley (Pierre) NYC, h
 Mooney, Art (On Tour) GAC
 Morgan, Russ (Statler) NYC, Out 12/3, h
 Morrow, Buddy (On Tour) GAC

N Neighbors, Paul (Aragon) Chicago, Out 11/22, b
P Palmer, Jimmy (On Tour) ABC
 Pastor, Tony (Roseland) NYC, Out 10/29, b; (On Tour—Eastern terr.) GAC
 Perrault, Clair (Town Club) Corpus Christi, Tex., nc
 Phillips, Teddy (Cocoanut Grove) Los Angeles, Out 10/27
 Prima, Louis (William Penn Tavern) Alexandria, Pa., 10/30-31

R Rodney, Don (Arcadia) NYC, b
 Rudy, Ernie (New Yorker) NYC, h
S Spivak, Charlie (University of Georgia) Athens, Ga., 10/30-31
 Straeter, Ted (Flaxa) NYC, h
T Thornhill, Claude (On Tour—Midwest) GAC

W Waples, Buddy (Glass Rail) Bradley, Ill., cl
 Watkins, Sammy (Statler) Cleveland, h
 Weems, Ted (Statler) Los Angeles, Out 12/17, h
E Wolk, Lawrence (Aragon) Ocean Park, Calif., Out 2/10/54, b
 Wills, Bob (On Tour—Texas) MCA

Combos

A Alger, Will & Salt City Five (El Rancho) Chester, Pa., 11/11-15
B Baker, Abe (Sunnyside Showbar) Sunnyside, L. I., N. Y.
 Betty & Jim Duo (Westward Ho) Sioux Falls, S. D.
 Buckner Trio, Milt (Orchid Room) Kansas City, 10/26-11/8, nc
 Burgess Trio, Dick (Arcade) Sioux Falls, S. D., pc
C Collins Quartet, Paul (Fox) Indianapolis, Ind., t
 Condon, Eddie (Condon's) NYC, nc

D Dale Duo (Lighthouse) NYC, nc
 Davis Trio, Bill (Tiffany) Los Angeles, Out 10/30, nc; (Downbeat) San Francisco, 11/5-18, nc
 Dee Trio, Johnny (Blue Room) Elizabeth, N. J., Out 11/15, nc
 DeParis Brothers (Jimmy Ryan's) NYC, nc
 Domino, Fats (Showboat) Philadelphia, 11/2-14, nc
 Dominoes, (On Tour) ABC

F Fields, Herbie (Surf Musical Lounge) Baltimore, Md., 10/27-11/8, nc
 Five Keys (Trocaneria) Columbus, O., 11/8-5, nc
 Furniss Brothers (Basin Street) NYC, nc

G Garner, Erroll (Concert Tour) MG
 Gaylords (Triton) Rochester, N. Y., 11/2-5, h; (Spa Athletic Club) Erie, Pa., 11/9-15
 Getz, Stan (Blackhawk) San Francisco, Out 11/1, nc; (Sardi's) Hollywood, 11/5-12/3, nc
 Gilmore Quartet, Stiles (Weekapaug Inn) Weekapaug, R. I., h
 Greco, Buddy (Theatrical Grill) Cleveland, O., nc

H Harlan Duo, Lee (Elkhart) Elkhart, Ind., h
 Heywood Trio, Eddy (Orchid Room) Kansas City, 10/23-31, nc
 Hope, Lynn (Showboat) Philadelphia, Out 10/24, nc

J Jackson, Jack (Village Nut Club) NYC, nc
 Jordan, Louis (Cafe Society) NYC, Out 11/1, nc; (Birdland) NYC, 11/5-15, nc
K Keller, Jack (Lampighter) Valley Stream, L. I., N. Y., nc

L Lee, Vicky (Horseshoe Lake Inn) Waters, Mich., nc

M McPartland, Marian (Hickory House) NYC, h
 Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1/54, cc
 Monte, Mark (Plaza) NYC, h
 Morris, Joe (Royal) Baltimore, Md., 10/23-29, t

N Nocturnes (Spa Athletic Club) Erie, Pa., 11/2-8

O Orioles (Orchid Room) Kansas City, 11/2-8, nc
P Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc
 Pavone, Tommy (Rock Garden) Williamantic, Conn., r

R Rivera, Ray (Ciro's) Kew Gardens, L. I., N. Y., nc
 Rocco Trio, Buddy (Powers) Rochester, N. Y., h
 Roth Trio, Don (Kansas City Club) Kansas City, Mo., Out 1/2/54, pc
S Sachs Quartet, Aaron (Casablanca) Albany, N. Y., nc
 Shaw's Gramercy Five, Artie (Embers) NYC, nc
 Shearing, George (Blue Note) Chicago, 11/11-22

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 Wally Rose—Springtime Rag; Top Liner Rag; Euphonic Sounds; Harlem Rag.
 Kid Ory, Vol. I—Crooze Song; Blues for Jimmie Noone; Get Out of Here; South.
 Kid Ory, Vol. II—Panama; Careless Love; Under the Bamboo Tree; Do What Ory Say.
 Bunk Johnson—Careless Love; Down by the Riverside; Nobody's Fault But Mine; When I Move to the Sky.
 Armand Hug—The Cozy Rag; Frog-I-More Rag; Kansas City Stomps; Good Gravy Rag.
 Bob Scobey—Peoria; All the Wrongs You've Done to Me; Do You Know What It Means to Miss New Orleans; Blues My Naughty Sweetie Gives to Me.
 The Banjo Kings—The Banjo Rag; Banjo Bounce; Stephen Foster Medley No. 8; Pickin' the Banjo.
 Firehouse Five Plus Two—Chinatown; When You Were a Tulip; Runnin' Wild; Lonesome Railroad Blues.

Simmons, Del (London Chophouse) Detroit, Mich.
 Sparks Duo, Dick (Annex Bar) Sandusky, O., cl

T Tatum, Art (Storyville) Boston, Out 10/25, nc
 Tierney, Wilma (Lampighter) San Angelo, Tex., r
 Tipton Trio, Billy (Monkey Room) Sillman Hotel, Spokane, Wash., cl
 Trahan, Lil & Pres (Club 72) Valparaiso, Fla., nc
U Two Beaux and a Peep (Antlers) Colorado Springs, Colo., Out 11/3, h; (Chanute AF Base) Rantoul, Ill., 11/10-12/6, c

V Vagabonds (Vogue Terrace) McKeesport, Pa., nc
W Wagman Trio, Les (Bel-Air) Brooklyn, N. Y., nc
 Willis, Chuck (Royal) Baltimore, 10/22-29, t
 Wilson, John (82 Club) NYC, nc
 Wilson, Roy (Terry's) Union City, N. J.
Y Young, Cecil (Campbell's) London, Ont., 10/26-11/7
 Young, Lester (Beehive) Chicago, 10/24-11/21, nc

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Left to Right: Leo Anthony, with his new
Selmer Baritone Sax with Low A; Tom
Loggins, tenor; Earl Brown, alto; Ray
Anthony, himself, with his Selmer trumpet;
Bobby Truitt, tenor; Jim Schneider,
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